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Saturday, April 6, 2019



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(1837-1926)

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American Western, Wildlife and Sporting Art
Saturday, April 6, 2019

COLOR CATALOGUE AVAILABLE $40

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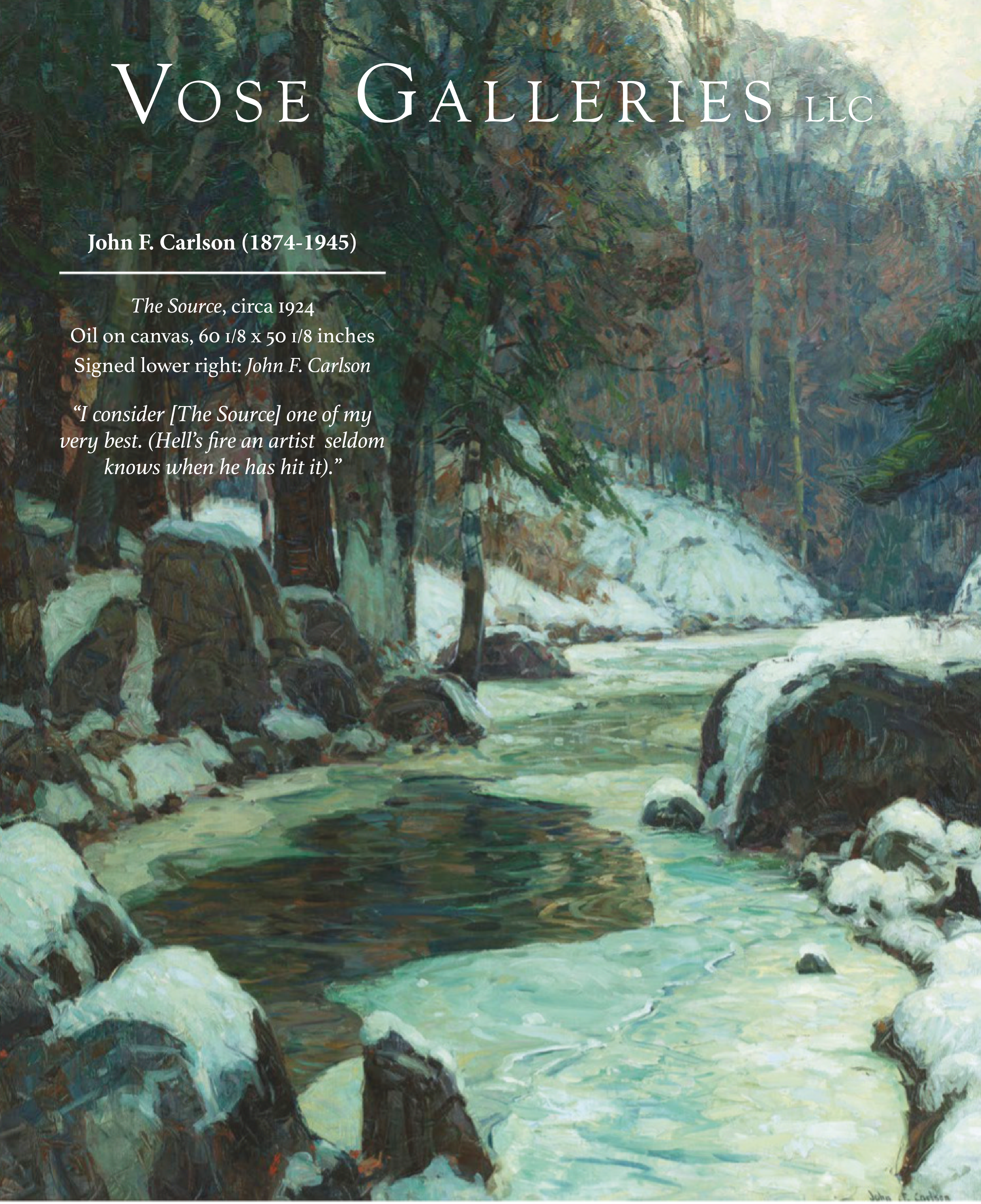
PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

AMERICAN FINE ART MAGAZINE

ISSUE 44

Mar/Apr 2019

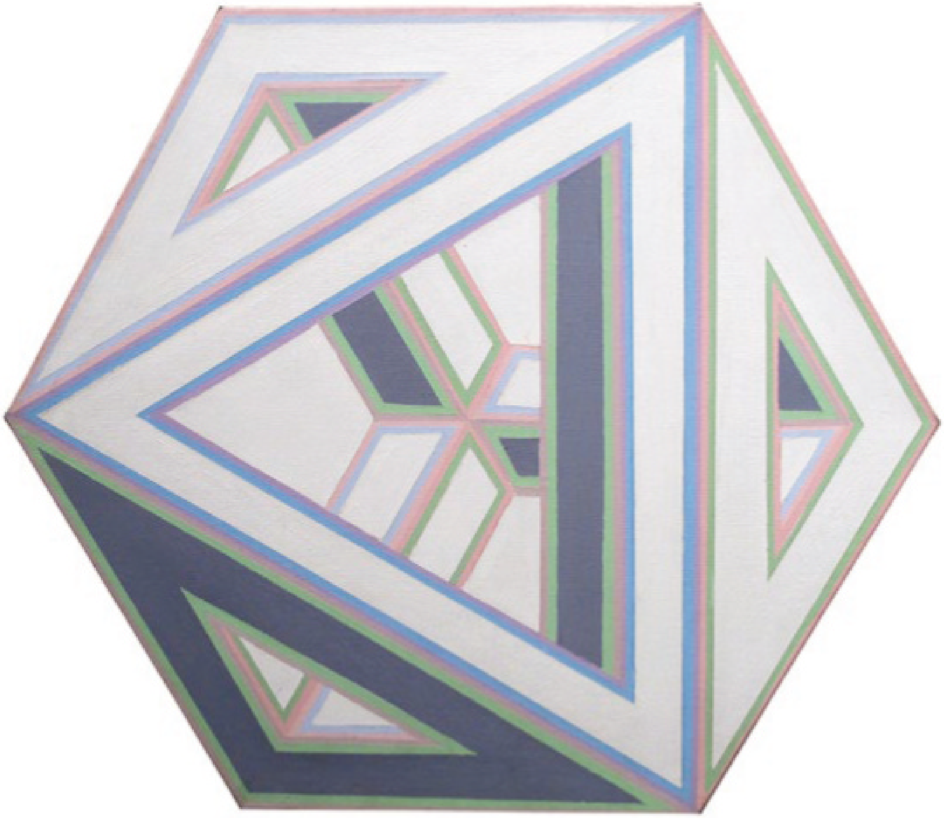




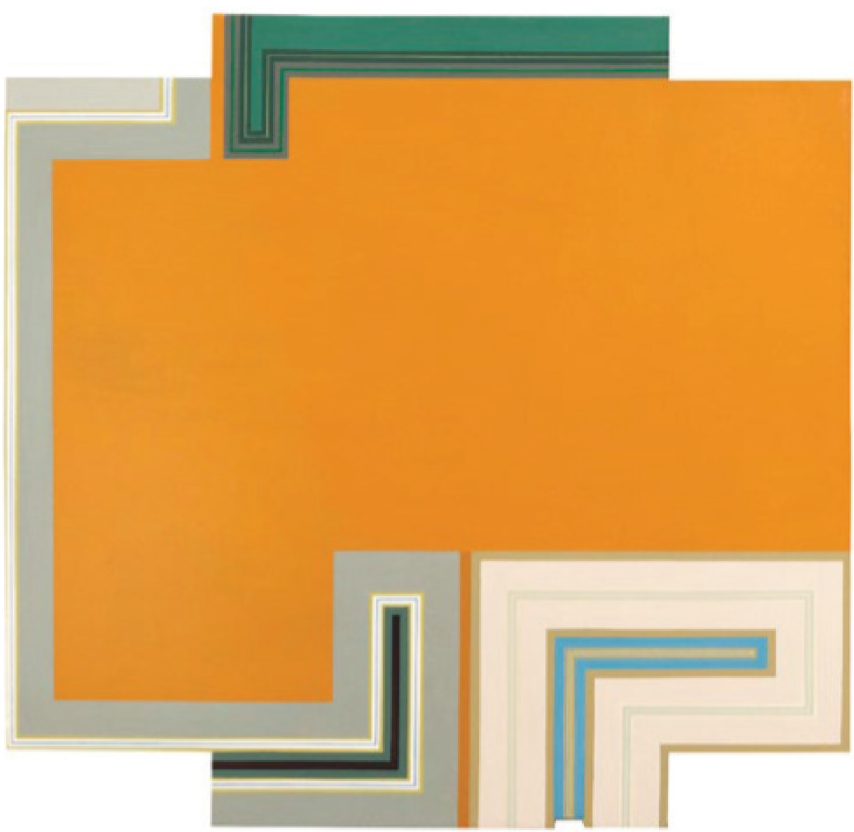
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THE SHAPED CANVAS MOVEMENT

FEBRUARY 27 - MAY 3, 2019



AL LOVING (1935-2005) *Septahedron LB4*, 1970, 19 1/8 x 22 inches, acrylic on shaped canvas



RALPH IWAMOTO (1927-2013) *Melpomene*, 1967, 64 3/4 x 67 1/2 inches, acrylic on shaped canvas

At Home

One of the more fascinating aspects of this job is being invited into collector homes across the country and observing firsthand the various collecting obsessions people have when it comes to historic American art. In the past few months, I have been fortunate enough to see stunning collections of Hudson River paintings, early modernism, historic Western art, sporting art and 19th-century American impressionism. What warms my heart most about seeing all of this is the passion and concern the collectors instill into what they do.

This is one of the reasons we started this magazine in the first place. To help such collectors acquire new works for their collections. That is why we focus on what is happening right now, what is relevant at this moment, whether it be in auctions, galleries or art fairs across the country. This is why when we started this magazine seven years ago we were determined to cover—for really the first time ever in this market—what is coming up at the galleries that deal in historic American art. We've always felt that the dealers in this market are an incredible wealth of knowledge and they act in much the same manner of a museum curator. They come up with ideas for shows, curate them, find the work, write essays, publish catalogs and generally contribute to the overall knowledge base of American art. And this, we felt, needed to be acknowledged.

Heading into 2019, we still have this faith in the gallery system and are still determined to cover all the new gallery exhibitions scheduled for this year. If you know of any, please email me at editor@americanfineartmagazine.com.

And, while you're at it, let me know if you would be interested in having your home and collection featured on the pages of this magazine. It's important to note that we are able to do these anonymously. Our roving photographer Francis Smith is currently making his way across the country and he is all too eager to pull into your city and photograph your collection.

Sincerely,

Joshua Rose
Editor

Find us on:

American Fine Art Magazine | CollectArt | @artmags | AmericanFine ArtMagazine

P.S. We have more wonderful news planned for 2019. Stay tuned for some very important announcements, which will certainly change the way art is bought and sold in the American art market!



On the Cover

William Trost Richards (1833-1905), *Red Clover with Butter-And-Eggs, and Ground Ivy*, 1860. Watercolors with selectively applied glaze over graphite on paper, $6\frac{13}{16} \times 5\frac{5}{16}$ in. Walters Art Museum, Baltimore. On view in *The American Pre-Raphaelites: Radical Realists* at the National Gallery of Art, Washington, DC.

AMERICAN FINE ART MAGAZINE

MARCH/APRIL 2019 BIMONTHLY

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AMERICAN ART
May 3, 2019 | Dallas | Live & Online
Now Accepting Consignments | Deadline: March 1
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Real Art Matters
TRAC 2019
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THE REPRESENTATIONAL ART CONFERENCE 2019
AT THE BEACHSIDE CROWN PLAZA HOTEL IN VENTURA, CALIFORNIA
31ST MARCH – 4TH APRIL
Regina Jacobson
Speaker / Panelist
Brian Booth Craig
Demonstration Artist
Tim Jenison
Speaker
Teresa Oaxaca
Demonstration Artist / Panelist
Pamela Wilson
Demonstration Artist
Virgil Elliot
Demonstration Artist
Michael Zakian
Speaker / Panelist
Michael Pearce
Conference Chair / Speaker
Cheech Marin
Speaker
Steven DaLuz
Panelist
Roger Dean
Speaker
Alexey Steele
Demonstration Artist / Panelist
Joseph Bravo
Speaker / Panelist
Corinna Wagner
Speaker / Panelist
Scott Prior
Demonstration Artist / Panelist
Renowned art critic Donald Kuspit says TRAC "...is the most important art conference in the United States, and the world, in support of representational art."
Join the conversation.
Register for TRAC2019 today at www.trac2019.org.
TRAC2019 is an Arts Initiative of California Lutheran University.
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KWAN FONG GALLERY
RAYMAR
California Lutheran University
WILLIAM ROLLAND GALLERY OF FINE ART
STUDIO CHANNEL ISLANDS

Sotheby's EST. 1744



MARY CASSATT
Simone Seated on the Grass Next to Her Mother, circa 1904

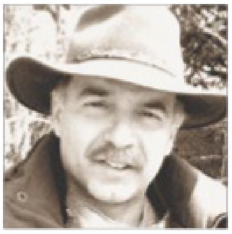
Impressionist & Modern Art Day Sale

INCLUDING WORKS FROM THE COLLECTION OF JOE R. AND TERESA L. LONG

AUCTION NEW YORK MAY 2019

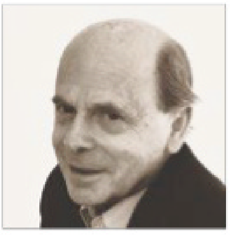
Above: *From Nature in the Garden*, 1856, by Rubens Peale (Philadelphia Museum of Art: Gift of the McNeil Americana Collection, 2010-70-3)

James Balestrieri



James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

Jay E. Cantor



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

John O'Hern



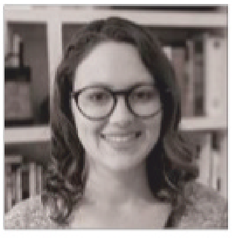
John O'Hern retired to Santa Fe, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazines.

Francis Smith



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by Another Name*.

Erin e. Rand



Erin E. Rand is a former editor of *American Art Collector*, *Western Art Collector*, *Native American Art* and *American Fine Art Magazine*. She received her MA in Publishing and Writing from Emerson College, where she was a founding editor of MinervaMag.com, and she has a BA in History and International Affairs from Trinity University. She currently resides in Kansas City, Missouri.

Palmer Hayden

(1890–1973)

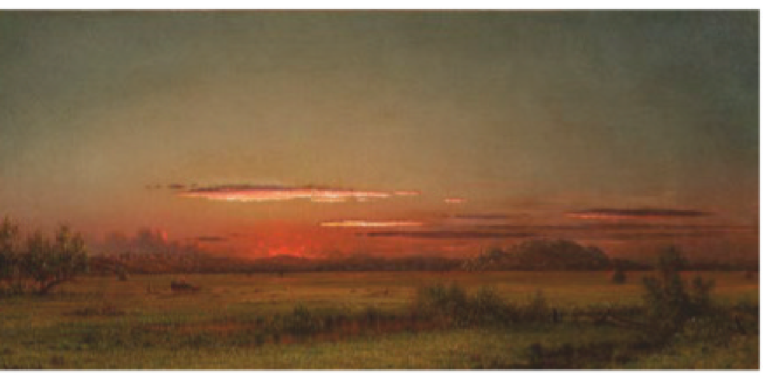


Iona Island, circa 1934–1940, oil on canvas, 23 x 30⅛ inches

Iona, a 556-acre island in the Hudson River, was painted during Hayden's time with the W.P.A. Art Project from 1934–1940, when he was inspired by the New York waterfront. The island was an ammunition depot for the U.S. Navy from 1899 until 1947. Both Bear Mountain and the Bear Mountain Bridge are visible in the background. Today, Iona Island is a National Estuarine Sanctuary and Research Reserve.



In This





At Gerald Peters Gallery:
Max Weber (1881-1961), *Winter Landscape*, 1931.
Oil on canvas, 30¼ x 40¼ in.

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

UPCOMING EVENTS & FAIRS

Previews and reports of all the major art fairs and events taking place across the country.

83

UPCOMING MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.

89

UPCOMING AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.

115

ALSO IN THIS ISSUE:

GETTING THE MOST OUT OF THIS MAGAZINE

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.

ART MARKET SAN FRANCISCO

april 25 – 27, 2019

fort mason | festival pavilion

artmarketsf.com

VIP PREVIEW

Thursday, April 25, 2019 – 6:00PM – 10:00PM

PUBLIC HOURS

Friday, April 26, 2019 – 11:00AM – 7:00PM

Saturday, April 27, 2019 – 11:00AM – 7:00PM

Sunday, April 28, 2019 – 12:00PM – 6:00PM

art on paper

MARCH 7 – 10, 2019
PIER 36, NYC

OPENING NIGHT

Art on Paper Preview
Thursday, March 7 6:00pm – 10:00pm

PUBLIC FAIR HOURS

Friday, March 8 11:00am – 7:00pm
Saturday, March 9 11:00am – 7:00pm
Sunday, March 10 12:00pm – 6:00pm

thepaperfair.com

Marguerite Zorach (1887 - 1968)



Hillside Village (Maine), c. 1930   Oil on canvas   32 x 40 inches

WOLFS

13010 Larchmere Blvd   Cleveland, OH   44120

info@wolfsgallery.com   216 721 6945   www.wolfsgallery.com

Charles Burchfield (1893 - 1967)



In Memoriam, 1936   Watercolor on paper   23.5 x 35.25 inches

CROSS-POLLINATION

In March of 1915, while enrolled at the Cleveland School of Art, Charles Burchfield attended an exhibition at the Hatch Gallery that included paintings by William and Marguerite Zorach. Marguerite had been exhibiting in Cleveland since 1912, and her Fauvist color, abstract rhythms and suggestive brushwork had a profound influence on a host of Cleveland artists (including Burchfield and her husband, William). Along with prominent Cleveland School artists William Sommer and Henry Keller, Marguerite encouraged a Modernistic movement that would embolden American artists for decades to come.


SEE WHAT THEY SEE
Magritte & Dalí
Now at The Dalí Museum
St. Petersburg, Florida
Examine the worlds of acclaimed surrealists René Magritte and Salvador Dalí in their first-ever sole pairing.
THE DALI
TheDali.org
Image Rights of Salvador Dalí reserved. Fundació Gala-Salvador Dalí, Figueres, 2018

ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

FEB. 25-MAY 3

Shaped Canvas Show
D. WIGMORE FINE ART
New York, NY
www.dwigmore.com

MARCH 1-MAY 3

Spring Landscapes
HAWTHORNE FINE ART
New York, NY
www.hawthornefineart.com

MARCH 2-JANUARY 5

Treasures of British Art: The Berger Collection
DENVER ART MUSEUM
Denver, CO
www.denverartmuseum.org

MARCH 7-10

Art on Paper New York
PIER 36
New York, NY
www.thepaperfair.com

MARCH 8-30

A Call to the Wild: Important Hudson River School Landscapes
QUESTROYAL FINE ART
New York, NY
www.questroyalfineart.com

MARCH 9-MAY 27

American Beauty: Selections from the Richard M. Scaife Bequest
BRANDYWINE RIVER MUSEUM OF ART
Chadds Ford, PA
www.brandywine.org

MARCH 15-MAY 17

Max Weber: Becoming Modern
GERALD PETERS GALLERY
Santa Fe, NM
www.gpgallery.com

MARCH 15-AUGUST 18

Artists Respond: American Art and the Vietnam War, 1965–1975
SMITHSONIAN AMERICAN ART MUSEUM
Washington, D.C.
www.americanart.si.edu

THROUGH MARCH 17

American Moderns in Watercolor: Edward Hopper and His Contemporaries
WADSWORTH ATHENEUM MUSEUM OF ART
Hartford, CT
www.thewadsworth.org



THE ART SHOW

FEBRUARY 28 - MARCH 3

The Park Avenue Armory
New York, NY, www.artdealers.org

MARCH 1 — Leading from the Front: Museums and Changing Social Dynamics
Board of Officers Room, Park Avenue Armory , 6 p.m.

MARCH 2 — Private Collecting for the Public Good
Board of Officers Room, Park Avenue Armory , 11 a.m.

MARCH 2 — Upper East Side Gallery Walk
More than 25 member galleries from 64th to 82nd Street will be open to the public, 3-5 p.m.

MARCH 2 — Film screening: "Rackstraw Downes: A Painter"
Colonel's Room, Park Avenue Armory, 5:30 p.m.

Gala Preview, February 27, 5 p.m.; February 28-March 1, noon-8:00 p.m.
March 2, noon-7:00 p.m.; March 3, noon-5:00 p.m.
Tickets: $25 per day

VISITORS VIEW ARTWORK AT THE 2018 THE ART SHOW. PHOTO BY SCOTT RUDD.


JOHN MORAN
1969 50TH 2019
AUCTIONEERS
California & American Fine Art Auction
Tuesday, April 9, 2019—6pm
Jack Wilkinson Smith (1873-1949 Alhambra, CA)
Lingering Snow, High Sierras, 1922
Oil on canvas, 24" H x 30" W
$15,000/25,000
Bid live online at www.johnmoran.com, or via our app, Moran's Mobile.
inquiries: fineart@johnmoran.com
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THROUGH MARCH 17

Between Worlds: The Art of Bill Traylor

SMITHSONIAN AMERICAN ART MUSEUM
Washington, DC
www.americanart.si.edu

MARCH 21-24

Architectural Digest Design Show

PIERS 92 & 94
New York, NY
www.addesignshow.com

MARCH 23-24

The Connecticut Spring Show

HARTFORD ARMORY
Hartford, CT
www.ctspringshow.com

THROUGH MARCH 24

Emil Carlsen's Quiet Harmonies

LYMAN ALLYN ART MUSEUM
New London, CT
www.lymanallyn.org

THROUGH MARCH 24

Imagining Florida: History and Myth in the Sunshine State

BOCA RATON MUSEUM OF ART
Boca Raton, FL
www.bocamuseum.org

MARCH 31-APRIL 4

The Representational Art Conference

CROWNE PLAZA HOTEL
Ventura, CA
www.trac2019.org

APRIL 4-JUNE 30

Roberto Matta and the Fourth Dimension

STATE HERMITAGE MUSEUM
St. Petersburg, Russia
www.hermitagemuseum.org

THROUGH APRIL 7

Augusta Savage: Renaissance Woman

CUMMER MUSEUM
Jacksonville, FL
www.cummermuseum.org

APRIL 14-JULY 21

The American Pre-Raphaelites: Radical Realists

NATIONAL GALLERY OF ART
Washington, D.C.
www.nga.gov

THROUGH APRIL 15

Bridging Two American Muralists: Daniel Garber & Edward Steichen

MICHENER ART MUSEUM
Doylestown, PA
www.michenerartmuseum.org

APRIL 25-28

Art Market San Francisco

FORT MASON CENTER
San Francisco, CA
www.artmarketsf.com

APRIL 26-28

Philadelphia Antiques & Art Show

THE NAVY YARD
Philadelphia, PA
www.philadelphiaantiquesandartshow.com

THROUGH MAY 5

Solitary: Alienation in Modern Life

NELSON-ATKINS MUSEUM OF ART
Kansas City, MO
www.nelson-atkins.org

AUCTIONS AT A GLANCE

MARCH 23 — The Russell Live Auction: Great Falls, MT

MARCH 23-24 — Neal Auction Company's Spring Estates Auction: New Orleans, LA

APRIL 4 — Swann Auction Galleries' African-American Fine Art: New York, NY

APRIL 5 — Altermann's April Sale: Scottsdale, AZ

APRIL 5-6 — Eldred's The Spring Sale: East Dennis, MA

APRIL 6 — Scottsdale Art Auction: Scottsdale, AZ

APRIL 9 — John Moran's California and American Art: Monrovia, CA

APRIL 16 — Bonhams' California & Western Paintings & Sculpture: Los Angeles, CA

APRIL 27 — New Orleans Auction Galleries' Fine Art Auction: New Orleans, LA

THROUGH MAY 11

Postcards from Mecca: The California Desert Photographs of Susie Keef Smith and Lula Mae

LA QUINTA MUSEUM
La Quinta, CA
www.postcardsfrommecca.com

THROUGH MAY 12

Frida Kahlo: Appearances Can Be Deceiving

BROOKLYN MUSEUM
Brooklyn, NY
www.brooklynmuseum.org

THROUGH MAY 26

Making Modern America

PHILBROOK MUSEUM OF ART
Tulsa, OK
www.philbrook.org

THROUGH JUNE 23

Exhibition Lab: Sargent and Fashion

MUSEUM OF FINE ARTS, BOSTON
Boston, MA
www.mfa.org

= Event
= Gallery
= Museum
= Sponsored by AFAM

AMERICAN FINE ART MAGAZINE

In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact our assistant editor, Erin Rand, to discuss how your event can be included in this calendar at **(480) 246-3789** or **erand@americanfineartmagazine.com**.

ART MARKET UPDATES

Daniel Ridgway Knight Painting Surfaces After 118 Years

After more than a century, a previously unknown painting by American expatriate artist Daniel Ridgway Knight, *On The Terrace, Rolleboise*, was recently discovered by respected New York-based gallery Rehs Galleries, Inc. *On the Terrace, Rolleboise*, painted circa 1900, captures a young country girl surrounded by a garden of flowers as she looks out over the town of Rolleboise about 40 miles west of Paris. Upon acquiring the work, Rehs Galleries sold it within days of it being placed on the market.



Daniel Ridgway Knight (1839-1924), *On the Terrace, Rolleboise*, ca. 1900. Oil on canvas, 22 x 18¾ in., signed. Courtesy Rehs Galleries, Inc.



Louise Nevelson (1899-1988), *Nightscape I*, ca. 1974-83. Painted wood construction, 97½ x 84 x 12 in. Courtesy Michael Rosenfeld Gallery LLC, New York, NY.

Art of Defiance

Art of Defiance: Radical Materials, held at Michael Rosenfeld Gallery in New York City, features the artwork of eight women artists who pushed boundaries and experimented with their work, utilizing a variety of materials and producing out-of-the-box abstract art. Running until March 30, the artists whose work will be on view in the exhibition are Hannelore Baron, Mary Bauermeister, Lee Bontecou, Barbara Chase-Riboud, Claire Falkenstein, Nancy Grossman, Louise Nevelson and Betye Saar.

Rossetti Drawing

On display in the Fitzwilliam Museum's *Collecting and Giving: Highlights from the Sir Ivor and Lady Batchelor Bequest*, through March 3, is Dante Gabriel Rossetti's *Ricorditi di me che son la Pia*, a drawing done in preparation for one of his greatest paintings. The drawing was initially discovered in a secondhand book shop selling for £75 and is now part of a diverse collection of art that was gifted to the Fitzwilliam Museum in Cambridge, England. The drawing is estimated to have been produced late in Rossetti's career—between 1868 and his death in 1882—when he produced some of his most monumental works.



Dante Gabriel Rossetti (1828-1882), *Ricorditi di me che son la Pia (from Dante's 'Purgatorio')*, 1868. Red and black chalk on paper. PD.155-2015.

Hindman LLC acquires Leslie Hindman and Cowan's

Early this year, Hindman LLC announced its acquisition of auction houses Leslie Hindman Auctioneers and Cowan's Auctions, bringing together two of the most respected auction firms in the country. The acquisition also promotes the unification of a nationwide network of resources and specialists in the fine art sphere and reflects the vision of both respective founders, Leslie Hindman and Wes Cowan. Both will remain closely involved in the development of Hindman LLC, with Hindman serving on the board as co-chair and Wes Cowan as vice chair.



Hindman LLC CEO Thomas Galbraith with Leslie Hindman and Wes Cowan.



Arianna Pavoncello, a coordinator at the Merlini Storti lab. Photo courtesy of Studio Merlini Storti.

Open to the public

Conservators Valeria Merlini and Daniela Storti have been restoring some of the greatest treasures in art history for nearly three decades, known for staging the first open conservation project in Italy with Caravaggio's *The Pilgrims' Madonna* in 1999. Art lovers and aficionados now have the opportunity to step foot in the duo's current conservation lab, Studio Merlini Storti, in Rome and watch them perform their meticulous work in preserving centuries-old works of art. Partnering with tour company Roma Experience, the studio offers a public tour of the lab where visitors are educated on the art and science of conversation.

Hidden Figures

Hidden Figures: Abstract Expressionist Women Painters in New York and California, 1950s and 60s at David Richard Gallery showcases paintings by Sonia Gechtoff, Nína Tryggvadóttir, Beate Wheeler and Anthe Zacharias. The exhibition explores the works created during formative times in each of the artist's careers as they transitioned from the West to the East Coast in the United States. For Tryggvadóttir, the show reflects her trans-Atlantic move from Europe back to New York.



Nína Tryggvadóttir (1913-1968), *Abstraction (NT-OL-62-02)*, 1962. Oil on linen, 18 x 23.94 in. © Nína Tryggvadóttir Estate. Courtesy David Richard Gallery.

AMERICAN LABOR

by Max Kalish (American, 1891-1945)



Telephone Linesman, circa 1930. Bronze.
17¾ H x 6¾ W x 6 D inches

Spiking Rail-Tie, circa 1930. Bronze.
Including marble base: 15⅜ H x 10¼ W x 6½ D inches

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WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY



An indoor view of Betty Krulik Fine Art, Ltd.



BETTY KRULIK

Owner
Betty Krulik Fine Art, Ltd.

My area of specialization is American art 1850 to approximately 1950, but as my clients have stretched into the post-war period, I have stretched into that area as well...In general, I would say that anything that is of very, very good quality is in high demand. There are pictures I've had that come in one week and are sold the next...It could be something like a 19th-century landscape with genre elements, which mostly people would say is a static market, but if the right picture appears it will sell quickly to the right client. I had a spectacular Southern scene by Wordsworth Thompson called *Landing on the Rappahannock* (Virginia)...The collectors that are the knowledgeable [buyers] know how rare that is and how much it's going to cost...What we've found is that anything that's not 100 percent perfect in every way (condition, period, price) is a much slower sale.

Some would say that the still life market is soft, yet this summer we sold two exceptional floral still lifes, one aesthetic movement work to a museum; the other, impressionist work that came in on a Thursday and was sold the following Friday, and for a record price. ..It was fabulously beautiful, excellent condition—it was just an absolute standout in the artist's career. At the other end of the market is modernist and post-war pictures. We have seen a great deal of interest in women artists of all periods as well as African-American. As we saw with the [Christie's] Ebsworth sale, a defining moment for 20th-century American art market, the quality was spectacular from early 20th-century to post-war (Glackens, Hartley and Marin to Gorky, de Kooning and Pollock). There is a great deal of excitement about 20th-century American art, and it is gaining momentum internationally.

Collectors should keep an eye out for the 20th-century realists of the second tier like Leon Kroll, Kenneth Hayes Miller, Francis Criss; there are important works available at a fraction of what you would have to pay for a George Bellows, Thomas Hart Benton or Grant Wood. Also, the magic realists, also known as the American surrealists, are also very interesting—people like Aaron Bohrod [and] Arnold Wiltz—a virtually unknown artist. I think that era, the regionalist artists of the 1930s and '40s, still has a long way to go. We're finding that there's international interest in American art and this is new. It's pretty exciting to have competition from the broader international collecting community!

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TOP 10 LOTS

FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
JAMES ABBOTT MCNEILL WHISTLER (1834-1903)	BLUE AND OPAL – THE PHOTOGRAPHER	$150/250,000	$469,000
EDWARD WILLIS REDFIELD (1869-1965)	SPRING	$200/300,000	$241,000
NICOLAI FECHIN (1881-1955)	SEATED FEMALE NUDE	$80/120,000	$145,000
FERN ISABEL KUNS COPPEDGE (1883-1951)	LAMBERTVILLE ACROSS THE DELAWARE, WINTER	$30/50,000	$79,000
MARY ELIZABETH PRICE (1877-1965)	TIGER LILIES	$20/30,000	$79,000
RAE SLOAN BREDIN (1881-1933)	UNDER THE TREE	$70/100,000	$49,000
CHARLES ROSEN (1878-1950)	DELAWARE RIVER VIEW	$40/60,000	$43,000
FRANZ XAVER PETTER (1791-1866)	STILL LIFE WITH ROSES AND TULIPS WITH PARROT IN A BRASS VASE	$15/25,000	$40,000
JOSEPH HENRY SHARP (1859-1953)	OCTOBER SNOW – TAOS VALLEY (FROM MY STUDIO)	$20/30,000	$37,000
DAVID DAVIDOVICH BURLIUK (1882-1967)	FLOWER ABSTRACT	$12/18,000	$37,000

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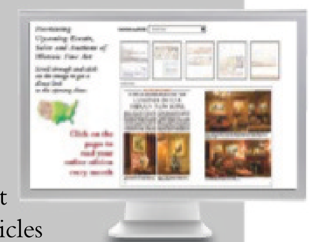


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MUSEUM NEWS

HUDSON RIVER MUSEUM AND MICHENER ART MUSEUM *www.hrm.org, www.michenerartmuseum.org*



More than 50 works depicting the mysticism and allure of our closest celestial body will be in *The Color of the Moon: Lunar Painting in American Art*. On view through May 12 at the Hudson River Museum in Yonkers, New York, and subsequently running June 1 to September 8 at the Michener Art Museum in Doylestown, Pennsylvania, this lunar exhibition features an extensive range of artwork by a variety of famed artists from Thomas Cole to Norman Rockwell. The works elicit the romanticism of the moon and the undeniable pull it had for artists.

Henry Ossawa Tanner (1859-1937), *The Good Shepherd*, 1902-1903. Oil on canvas, 27 x 32 in. Zimmerli Art Museum at Rutgers University. In memory of the deceased members of the Class of 1954 (1988.0063). Photo by Peter Jacobs.

MUSEUM OF INTERNATIONAL FOLK ART

www.internationalfolkart.org



Alexander Girard in his studio in the early 1950s. Photo by Charles Eames. Courtesy the Museum of International Folk Art.

The Museum of International Folk Art in Santa Fe, New Mexico, presents the traveling exhibition *Alexander Girard: A Designer's Universe,* organized by Vitra Design Museum. One of the most influential interior and textile designers of the 20th century, this is the first major retrospective on Girard's work. The exhibition explores Girard's creative universe and his close relationships with contemporaries like Eero Saarinen, Andy Warhol and Rudi Gernreich, featuring designs in textiles, furniture and sculptures, as well as numerous sketches, drawings and collages. The show opens May 5 and remains on view through October 27.

CROCKER ART MUSEUM

www.crockerart.org



Loet Vanderveen (1921-2015), *Antelope*, 1988. Bronze with patina, 24½ x 18¼ in. Crocker Art Museum, Loet Vanderveen Collection, 2016.60.16.

Modern Menagerie: Sculpture by Loet Vanderveen at the Crocker Art Museum in Sacramento, California, will present the artwork of the Dutch/American sculptor. Displaying his notable wildlife figures in their smooth, simplistic designs, the show celebrates the artist's exceptional ability to capture the subtle expressions and gestures of animals with minimal detail using his own observations. The exhibition continues through the end of March.

LA QUINTA MUSEUM *www.playinlaquinta.com*

The La Quinta Museum in La Quinta, California, will be hosting photographic works by Susie Keef Smith and her cousin Lula Mae Graves, exploring their journey through the Californian desert. The last of the prospectors, burro packers and stage stops are captured in their photographs, giving valuable insight into the West. Running from January 15 through May 11, the exhibition will be on display along with desert landscape paintings by Graves' grandson, Warner Graves III.



Susie Keef Smith and Lula Mae Graves lounge in hammocks at Corn Springs, 1930. Warner Graves Collection.

WOODMERE ART MUSEUM *www.woodmereartmuseum.org*

Beginning in September, the Woodmere Art Museum in Philadelphia will hold a retrospective for realist Edith Neff (1943-1995). Praised for her dynamic compositions, sophisticated use of color and ability to portray drama in everyday life, Neff explored questions of race, gender and identity, constantly questioning the social and cultural makeup of Philadelphia. The city was central to her work, displaying public buildings, playgrounds, parks, pools and schools as frequent settings. *Our Town: A Retrospective of Edith Neff* (currently a working title) will be the first comprehensive show of Neff's work in more than 20 years.



Edith Neff (1943-1995), *The Dining Room*, 1966. Oil on canvas, 63 x 56 in. Woodmere Art Museum, Gift of Bill Scott, 2011.

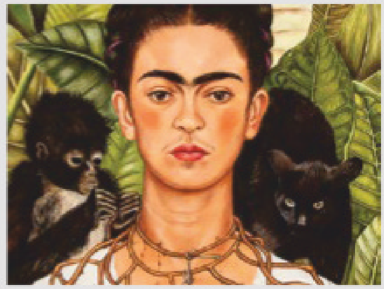
FREDERIK MEIJER SCULPTURE GARDEN
www.meijergardens.org



Frederik and Lena Meijer in Arnaldo Pomodoro's Milan, Italy, studio.

A National Treasure: Fred Meijer, His Collection and Legacy—on view through August 25 in Grand Rapids, Michigan— follows Meijer's journey as a collector and patron of the arts, with rare insight into the creation of one of the world's greatest collections of modern and contemporary sculpture. Eleven different "chapters" of Meijer's collecting history are on display, each based around original works of art from Meijer Gardens' permanent collection as well as exclusive loans from sculptors and galleries that Meijer knew and admired. The exhibition also debuts a series of important recent acquisitions to the Gardens' permanent collection, including works by El Anatsui, George Segal and George Minne.

MUSEUM OF FINE ARTS, BOSTON
www.mfa.org



Frida Kahlo (1907-1954), *Self-Portrait with Hummingbird and Thorn Necklace* (detail), 1940. Oil on canvas. Nickolas Muray Collection of Modern Mexican Art, Harry Ransom Center, The University of Texas at Austin. © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

The Museum of Fine Arts, Boston's debut exhibition for Frida Kahlo focuses on the artist's enduring connection with *arte popular*. Kahlo's passion for objects such as decorated ceramics, embroidered textiles, papier-mâché effigies and devotional retablo paintings are explored as items that shaped her own artistic practice. A selection of Kahlo's paintings, including important loans from the Museum of Modern Art and the Los Angeles County Museum of Art will be on display along with representative examples of *arte popular*.

NSU ART MUSEUM
www. nsuartmuseum.org

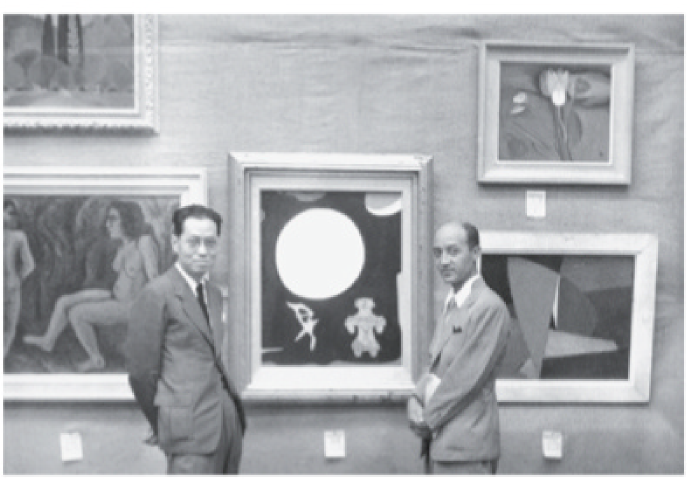


William J. Glackens (1870-1938), *Lenna Painting*, ca. 1918. Oil on canvas, $20\frac{3}{8}$ x $23\frac{3}{8}$ in. NSU Art Museum Fort Lauderdale; bequest of Ira D. Glackens.

On view from June 21 through September 22, *William J. Glackens and Pierre-Auguste: Affinities and Distinctions* brings together 25 works by each artist that illuminate Renoir's influence on Glackens' artistic development. The exhibition will also take a closer look at how Glackens responded to Renoir's later works through examining the changes in Glackens' work after 1920. The exhibition defines Glackens' late style, from around 1920 to 1938, shedding light on the history of American collecting from the late-19^{th} to the mid-20^{th} century.

THE NOGUCHI MUSEUM *www.noguchi.org*

This exhibition at the Noguchi Museum in Long Island City, New York, examines the profound impact Isamu Noguchi and Saburo Hasegawa had on each other's work and introduces Hasegawa—one of the most renowned Japanese artists of the 20^{th} century in the United States—to new audiences. The exhibition, *Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan* will be held from May 1 to July 14.



Saburo Hasegawa and Isamu Noguchi at an art exhibition with painting by Hasegawa featuring a Jomon figure, ca. 1950. The Noguchi Museum Archive. © The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS).

DALLAS MUSEUM OF ART *www.dma.org*



Berthe Morisot (1841-1895), *Woman at Her Toilette* (detail), ca. 1875-1880. Oil on canvas. The Art Institute of Chicago, inv. no. 1924.127, Photo courtesy The Art Institute of Chicago / Art Resource, NY.

The Dallas Museum of Art dedicates its exhibition to one of the founding members of the French Impressionist movement, Berthe Morisot. As the first presentation of the Morisot's work in the United States since 1987, the exhibit highlights the artist's usage of the modern figure through more than 70 painted works found in international collections. Her work will be on view starting February 24 through May 26.

PRINCETON UNIVERSITY MUSEUM OF ART

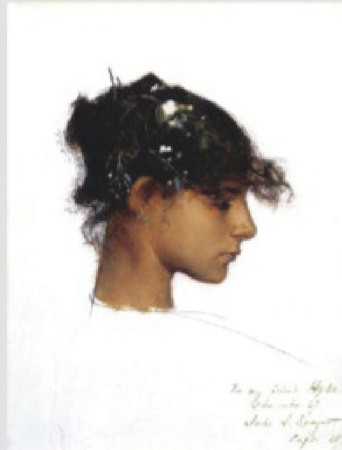
artmuseum.princeton.edu



Thomas Gainsborough (1727-1788), *Mary and Margaret Gainsborough, the Artist's Daughters, Playing with a Cat*, ca. 1760-1761. Oil on canvas, 29 7/10 x 24 7/10 in. The National Gallery, London. Bought, 1923.

An exhibition at the Princeton University Museum of Art in Princeton, New Jersey, showcases works from Thomas Gainsborough's series of portraits of family members. The artist, who was often commissioned for portraits of royalty and aristocrats, also produced paintings of his own family more than any other artist before him. Nearly 50 works will be on display, featuring Gainsborough's daughters, wife, father, sisters and others. The exhibition will run through June 9.

DENVER ART MUSEUM *www.denverartmuseum.org*



John Singer Sargent (1856-1925), *Rosina Ferrara, Head of a Capri Girl*, 1878. Oil on cardboard, 12 7/8 x 9 7/8 in. Gift of the Berger Collection Educational Trust, 2018.21.

The Denver Art Museum will be showcasing approximately 60 paintings gifted by the the Berger Collection Educational Trust in 2018 in an exhibition titled *Treasures of British Art: The Berger Collection.* The collection boasts works ranging from the early 1400s to the late 1800s, illustrating Britain's rich history in great detail. Works such as devotional images, poraits, landscapes, and sporting scenes will all be available for public viewing starting March 2 through January 5, 2020.

LOS ANGELES COUNTY MUSEUM OF ART

www.lacma.org

The Los Angeles County Museum of Art (LACMA) presents the West Coast premiere of *Charles White: A Retrospective,* the first major exhibition of the social realist artist in more than 30 years. The show, co-organized by the Art Institute of Chicago and the Museum of Modern Art New York, showcases approximately 100 paintings, drawings, prints and photographs that reflect White's life as he moved from Chicago to New York to Los Angeles. The exhibition runs through June 9. Happening concurrently is a sister exhibition titled *Life Model: Charles White and His Students*, which takes place at nearby Charles White Elementary School and will be on view through September 14. ■



Charles White (1918-1979), *I Have a Dream* (detail), 1976. Los Angeles County Museum of Art, Cirrus Editions Archive. Purchased with funds provided by the Director's Roundtable, and gift of Cirrus Editions, © The Charles White Archives, photo © Museum Associates/LACMA.

CASCADIA ART MUSEUM *www.cascadiaartmuseum.org*



An exhibition at the Cascadia Art Museum in Edmonds, Washington, will feature works from various early modern artists working primarily in the Washington and Oregon regions, including Eustace Paul Ziegler, Henry Wentz, C.C. McKim, Lance Wood Hart and Edgar Forkner. Titled *Painters of the Northwest: Impressionism to Modernism, 1900-1940*, the exhibition will be on view through the end of March.

Edgar Forkner (1867-1945), *Fishing Boats at Ballard*, ca. 1925.



Arthur Wesley Dow (1857-1922), *Bend of a River*, ca. 1898. Color woodcut, 4 3/8 x 7 in. The Lunder Collection, 2017.007.

COLBY MUSEUM OF ART *www.colby.edu*

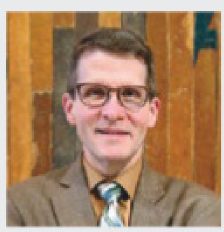
The Colby Museum of Art will be hosting *A Vision for Composition: Nineteenth-Century Prints from the Collection,* an exhibition that will explore the fluidity and evolution of the language of art through a collection of prints, photographs, paintings and pastels. A carefully curated selection of art from the museum's 2017 acquisitions of 19th-century works on paper will be examined through the artists' use of techniques used to create variations of themes. The pieces will be on display from February 14 through June 16 in the Upper Jette Galleries.



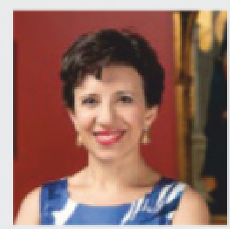
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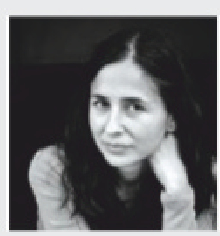
The Smithsonian American Art Museum, Washington, D.C.

David Voyles has been named deputy director of the Smithsonian American Art Museum. Voyles has spent the past 25 years working for the Smithsonian in various capacities, having served since 2011 as the director of the office of planning, management and budget. He takes over the role of deputy director from Rachel Allen, who retired after 45 years...The California Historical Society has appointed **Susan D. Anderson** as its new director of library, collections, exhibitions and programs. Anderson comes to CHS from the African American Museum & Library in Oakland, where she has served as Interim Chief Curator for the past year...**DuPont** has donated $1 million to the Delaware Art Museum. This gift underwrites the museum's Free Sundays program...The National Gallery of Art, Washington, announced late last year that its board of trustees elected **Kaywin Feldman** as the institution's next director, the first woman to be named director at the gallery. She will succeed Earl A. Powell III, who has served as the director since 1992...**Robin Nicholson** leaves his position as Frick Pittsburgh executive director in February to become the next executive director/CEO of Telfair Museums in Savannah, Georgia...The board of trustees of The Hyde Collection has appointed **Norman E. Dascher Jr.** as the museum's new CEO. Dascher, a longtime regional nonprofit executive, brings more than three decades of nonprofit leadership experience and a lifetime appreciation of art...The Children's Museum of Manhattan has announced that **Sara Friedlander**, international director and specialist head of post-war and contemporary art at Christie's New York, has been appointed to its board...**Angelica Daneo**, curator of painting and sculpture at Denver Art Museum, has assumed the additional role of chief curator effective in January...Also at Denver Art Museum, **John P. Lukavic**, curator of Native arts, moves to the endowed position of Andrew W. Mellon Curator of Native Arts, leading the American Indian art, Oceanic art and African art collections at the museum...The Rose Art Museum at Brandeis University has named **Ruth Estévez** senior curator-at-large. Estévez has extensive experience as a writer, stage designer and curator of contemporary art and performance. She will organize exhibitions and programming, expand interdisciplinary research and scholarships, as well as advise the museum on key acquisitions...In January, Joslyn Art Museum announced the appointment of **Taylor J. Acosta**, a scholar of 19th-century European painting, as the new associate curator of European art...**Rhonda Madden** is the new director of advancement at The Westmoreland Museum of American Art. Madden, who has widespread experience in nonprofit development and strategic initiatives, will oversee all fundraising efforts for the museum...**Aviva Lehmann** has been promoted to vice president and director of American art at Heritage Auctions. Lehman has been with Heritage Auctions' New York office since 2013 and has conducted extensive academic work in the American art field...Doyle has announced the appointment of **Laura K. Doyle** as CEO and **Joanne Porrino Mournet** to the role of president, marking a new generation of leadership at one of the world's premier auction houses.


David Voyles, Smithsonian American Art Museum


Robin Nicholson, Telfair Museums


Angelica Daneo, Denver Art Museum


Ruth Estévez, Rose Art Museum

Howard Greenberg Collection of Photographs

MUSEUM OF FINE ARTS, BOSTON



Edward Weston (1886-1958), *Nahui Olin*, 1923. Photograph, platinum print. The Howard Greenberg Collection—Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum Leonian Charitable Trust. Courtesy Museum of Fine Arts, Boston.

The Museum of Fine Arts, Boston has recently acquired the Howard Greenberg Collection of Photographs, donated and funded by the Phillip Leonian and Edith Rosenbaum Leonian Charitable Trust. Featuring 191 artists and 447 works, the collection delves into the collection through documentary photography and photojournalism rich with history and the human experience through the times of the Great Depression. The rarity of the prints and their historical importance not only shows the experience of Greenberg, but his fondness of preserving history. Iconic photographs including Robert Capa's *Death of a Militia Soldier, Cerro Muriano*, 1936, as well as Eddie Adams' *General Nguyen Ngoc Loan Executing Viet Cong Officer*, 1968, will be featured.

Phillip Leonian and Edith Rosenbaum Leonian created a photography studio in New York that ran for 30 years, and in 2010 started a namesake foundation to raise awareness for photography and photographers. After Phillip's death in 2016, the Phillip Leonian and Edith Rosenbaum Leonian Charitable Trust was established to donate and carry on the vision of the couple's appreciation for historically significant photography.

Matthew Teitelbaum, the Ann and Graham Gund Director at the Museum of Fine Arts, Boston, says, "The acquisition of these extraordinary works enriches a collection of art across time and cultures, at the highest level. Howard is a visionary collector, and we will be proud to display these transformative images throughout the museum's galleries." ■



Albert Bierstadt (1830–1902) *Autumn Landscape*



John Frederick Kensett (1816–1872) *Landscape: Mount Chocorua from Conway*, 1854



Abby Aldrich Rockefeller Folk Art Museum loan exhibition, *Winter Antiques Show*, 2017. Photo courtesy designer Jeff Daly.

APPETIZERS

By Jay E. Cantor

I don't think I made any enemies, but it was something of a wake-up call. I had been thinking about collecting for a long time, considering not only why an individual collects but the way museums make decisions as well. As an undergraduate, I worked at my college museum which was in its infancy. We celebrated the 10th anniversary with an exhibition called *Desired Acquisitions*. Loans from dealers around the country served as an introduction to significant gaps in the collection and, sadly, provided the opportunity for other museums around the country to shop for themselves.

In graduate school at Winterthur Museum I became aware of the growing pains when a private collection becomes public while the founding donor still wielded a controlling influence. Afterwards, at the Metropolitan Museum I discovered that the American paintings department, already rich in treasures, found it difficult to get the attention of the trustees and their required approval of purchases since earlier American art was, in the late 1960s, quite inexpensive and therefore perhaps unworthy of the institution. Price equals importance, it was thought.

My experience at Christie's, starting in 1978, as head of the American paintings department provided another perspective on how and why private collectors go about their activities. There was still some reluctance to bid at auction and most collectors tended to be in the hands of a single dealer who was both mentor and vendor. The early generation of American paintings collectors all preferred the training and influence of a dealer over the guidance of a just maturing generation of American art scholars and curators.

During the 20 years I was in the auction world, I built some strong relationships with collectors, so it was no surprise when Heidi and Max Berry of Washington, D.C., New York and Nantucket asked me to do a talk at the Nantucket Historical Association about collecting. The Berrys' dedicated interest in the organization had been influential in vitalizing and expanding its program, and I was honored to follow in the wake of Americana dealer Albert Sack and J. Carter Brown, former director of the National Gallery, in delivering the annual summer talk.

Nantucket had its own artistic and cultural traditions which significantly influenced the collecting enthusiasms of residents and short-term visitors. The Berrys were no exception, developing a

wide-ranging collection of Native arts and craft from the eponymous baskets to much valued scrimshaw and other related objects.

So, I began my talk by stating that those people who collected Nantucket material on Nantucket and exhibited it in their homes were not so much collectors as competitors. Acquisition envy invariably played a role in their activities. I went on to suggest that my definition of a collector in Nantucket was someone who collected Old Master paintings or Asian art or some other category that stretched their thinking and brought a new value system into play instead of simply confirming what was already known.

This was, of course, radical and not a little bit uncomfortable but I hoped to suggest that the role of collecting went beyond local and familiar boundaries. Confronting the unfamiliar, either in time or place, can be rewarding.

All of this came back to me on visiting the *Winter Show* (recently rebranded in its 65th year from the *Winter Antiques Show*) which offered a redux display of materials from the Nantucket Historical Association. The *Winter Antiques Show* occasionally, then annually since 1995, had featured an institution that typically specialized in Americana—a significant feature of the show. The interest in Americana mirrored the expansion of Americana-focused institutions that sprang up across the country in the 1940s and '50s, a period that saw the opening of Winterthur, Historic Deerfield and Bayou Bend.

After World War II, as more galleries dedicated to American arts were appearing in general art museums, the historic preservation movement began to gain momentum. One of the pioneering efforts was the founding in 1945 of the Preservation Society of Newport County. By the early 21st century, the Society had become the custodian of 11 splendid 18th- and 19th-century properties. As the Society was approaching its 70th year, Newport seemed a good candidate for the *Winter Antiques Show*'s annual loan exhibition. Despite some concerns that many of the furnishings from Newport dated beyond the accepted definition of "antique," the extraordinary wealth of some 55,000 objects and the evolving enthusiasm for all the arts of the 19th century outweighed any initial concerns. This, in turn, influenced decisions about which museums might be featured in future loan shows.

Newport's "cottages" were among the most ambitious homes constructed during the "Gilded Age" of post-Civil War America. Highlighting the art in this history instead of providing a guide book to the properties through sections devoted to each was the goal. The fabled lifestyle town, which was once the commercial center of Rhode Island, was vivid in the popular imagination. The backdrop of that lifestyle provided the logic for featuring everything from costumes and sailing trophies to grand manner portraits and tea cups all displaying what were the latest styles and consummate craftsmanship that Newport's extraordinary wealth made possible. The show was titled *The Glamour of Ornament*. It was magically bound together by the imaginative backdrop. A monumental photo scrim of the magisterial hall of the Breakers, the grandest of the Vanderbilt mansions in the Preservation Society's "portfolio" was suspended from the trusses of the Park Avenue Armory which has been the home of this antique show since its beginning. Since the booth is the central feature of the entrance to the show, the effect was spectacular.

Catherine Sweeney Singer, who was executive director of the *Winter Antiques Show* from 1995 to 2018, oversaw the loan exhibitions each year. As a vice chair of the Show Committee, I enjoyed the opportunity to work with her and, from 2013 to 2018, to collaborate on the loan exhibition. In each case, the installation design was in the masterful hands of Jeff Daly, who for 27 years, served as head of design at the Metropolitan Museum of Art.

As each institution chose works for its exhibition, our main responsibility during these last five years of Catherine's dedicated and successful tenure was to advise the curators on how to make the most effective use of the rather modest space and to help refine their choices in order to best capture an audience distracted by myriad objects within the antiques show itself. Finding a compelling and overarching theme for each installation became a critical consideration.

During our work with fine art museums, we found that they tended to think rather conventionally, proposing decorative arts, since the *Winter Antiques Show* appeared to specialize in that (despite the presence of numerous American and European fine art dealers). If they had a broader view, they were inclined to select treasures—famous or familiar objects—that were regularly admired and were, to some degree, indistinguishable from those featured by other museums.

We hoped to bring out the unique character and personality of each institution while celebrating the richness of its collections. We developed a strategy that enabled that personality to be reflected though a small group—generally 40 to 50 carefully chosen objects. Over the years this took different forms and provided



Virginia Museum of Fine Arts loan exhibition, *Winter Antiques Show*, 2018. The booth design is based on Thomas Jefferson's Virginia State Capitol building in Richmond. Photo courtesy designer Jeff Daly.



Newark Museum loan exhibition, *Winter Antiques Show*, 2015. Photo courtesy designer Jeff Daly.

an organizational principle which each museum embraced with some enthusiasm.

Our collaboration with fine art museums began with the Newark Museum in nearby New Jersey, easily accessible and largely unfamiliar to most New York residents and visitors. What distinguished Newark and continues to be a touchstone of the institution is its center city location and its inaugural concept that it was aimed at a broad and largely working-class public. Beyond that, the founding director, John Cotton Dana, who came to museum work from directing public libraries that served a broad educational mission, felt his museum should be modern and all-embracing. The result was pioneering exhibitions and collections in such diverse areas as American folk art, Industrial art and contemporary art and design as well as underexplored Asian, African and Tibetan art. The evolution of the collections has been the result of his philosophy and the nature of its special exhibitions. Incorporating some of those exhibitions as the armature for the antiques show display also provided the rationale for the installation's title, *Ahead of the Curve.*

By focusing on the early exhibition history and the continuing tradition of imaginative shows that have distinguished Newark, the exhibit also provided an incentive for often parochial Manhattanites to make the quick trip across the Hudson to explore Newark's unique collections and engaging special exhibitions.

Moving forward, the timing for the 2016 to 2018 loan exhibitions coincided with an important moment for each of our feature institutions: the completion of a major renovation and re-installation at the Wadsworth Atheneum Museum, the 60th anniversary of the Abby Aldrich Rockefeller Folk Art Museum at Williamsburg, and the 100th anniversary of the establishment of the Virginia Museum of Fine Arts.

Discussions with the Wadsworth Atheneum Museum in Hartford, Connecticut, founded in 1847 and the oldest continuously operating public art museum in the country, centered around the important distinction between an exhibition that presents a linear story line and one that admits various viewpoints to create a cumulative impression. By focusing on ideas that characterize the museum and choosing objects that illustrate those ideas, a dynamic list of works was chosen. Since the Wadsworth, unlike many museums, could trace the sequence of its evolution to a handful of individuals, clusters of works around these people were created. The story also mirrored the transfer in the development of American art museums from the influence of founding donors, philanthropists and amateur managers to the emerging community of museum professionals. Beginning with the Atheneum's donor Daniel Wadsworth, the installation explored the contributions from Mrs. Samuel Colt, and J.P. Morgan (a Hartford native) to the innovative directorship of A. Everett Austin, who became director when he was 27 years old. He introduced Hartford and America to the European avant-garde while also pioneering in the acquisition of European baroque painting. The Wadsworth's early embrace of post-war abstraction and Pop Art under the directorship of James Elliott was amplified by more recent and diverse acquisitions and reinstallations under the then director Susan Talbot. The connection of history and contemporaneity was evident on the façade of the booth which reproduced the porch of the original Gothic Revival Atheneum building. The entrance was flanked by portrait of Wadsworth and a painting by Ellsworth Kelly who had his first museum exhibit at the Wadsworth. Surmounting the structure was a replica of a recently installed light sculpture by Jack Pierson which illuminated the initials "OMG."

American folk art began its museum life in Newark in 1930 and again in 1931 at MoMA with the display of the collection of Abby Aldrich Rockefeller. Mrs. Rockefeller, encouraged by the response to her loans to the MoMA exhibition, decided to install highlights of her collection in a building in Colonial Williamsburg whose restoration was a family pet project. The ultimate donation from her collection grew to 434 pieces (principally portraits, genre paintings in watercolor and sculpture) featured in a purpose-built museum there in 1957.

The initial concept of focusing the antiques show exhibit on the Rockefeller gift was expanded with the added subtitle of "Revolution and Evolution," reflecting Mrs. Rockefeller's prescience in her pioneering collection but also honoring the many subsequent donors, who, along with museum purchases, helped enlarge the collection to its current number of more than 7,600 works.

The concern of museums bearing a single donor's name has not proved an obstacle for

the many subsequent donors. Not only have they added materials that Mrs. Rockefeller didn't collect such as quilts, furniture and folk pottery, but have extended the time frame right up to the present. To underscore the ongoing growth of the institution, the many paintings, sculptures, decorated domestic objects and unique creations included in the loan exhibition were not identified with conventional acquisition numbers but simply the date of acquisition indicating that this is a museum on the move and an institution that continues to reconsider and reinterpret and re-present its collections. Over the years, the museum has mounted more than 340 exhibitions and enhanced the scholarship on folk art through countless articles, books and catalogs.

The museum was generous in its loans, and some of the most iconic works of American folk art found their way to the booth. Such generosity was also evidenced at another Virginia institution the following year. The Virginia Museum of Fine Arts (VMFA) also owes much of its superb collections to a series of donors. Works included in the installation, celebrating both the Commonwealth which owns the museum and the national scope of its focus was acknowledged through the subtitle: *Collecting for the Commonwealth, Preserving for the Nation*.

Much of the collection has been the gift of donors who either conveyed their own collections or provided funding for collection development in specific areas. The museum spotlighted these donations by lending some of the most spectacular works acquired in this way. Dynamic growth has been achieved in a relatively short period of time and unlike the Wadsworth which was in the game early and benefitted from donations from collectors of great prominence, much of the VMFA collection has come from local donors with a desire to enhance the institution's prominence. Their investment has been rewarded through the major stature the museum has achieved. Although not as well known, it stands up against more familiar museums around the country and is prominent amongst the relatively small group of urban museums in the South.

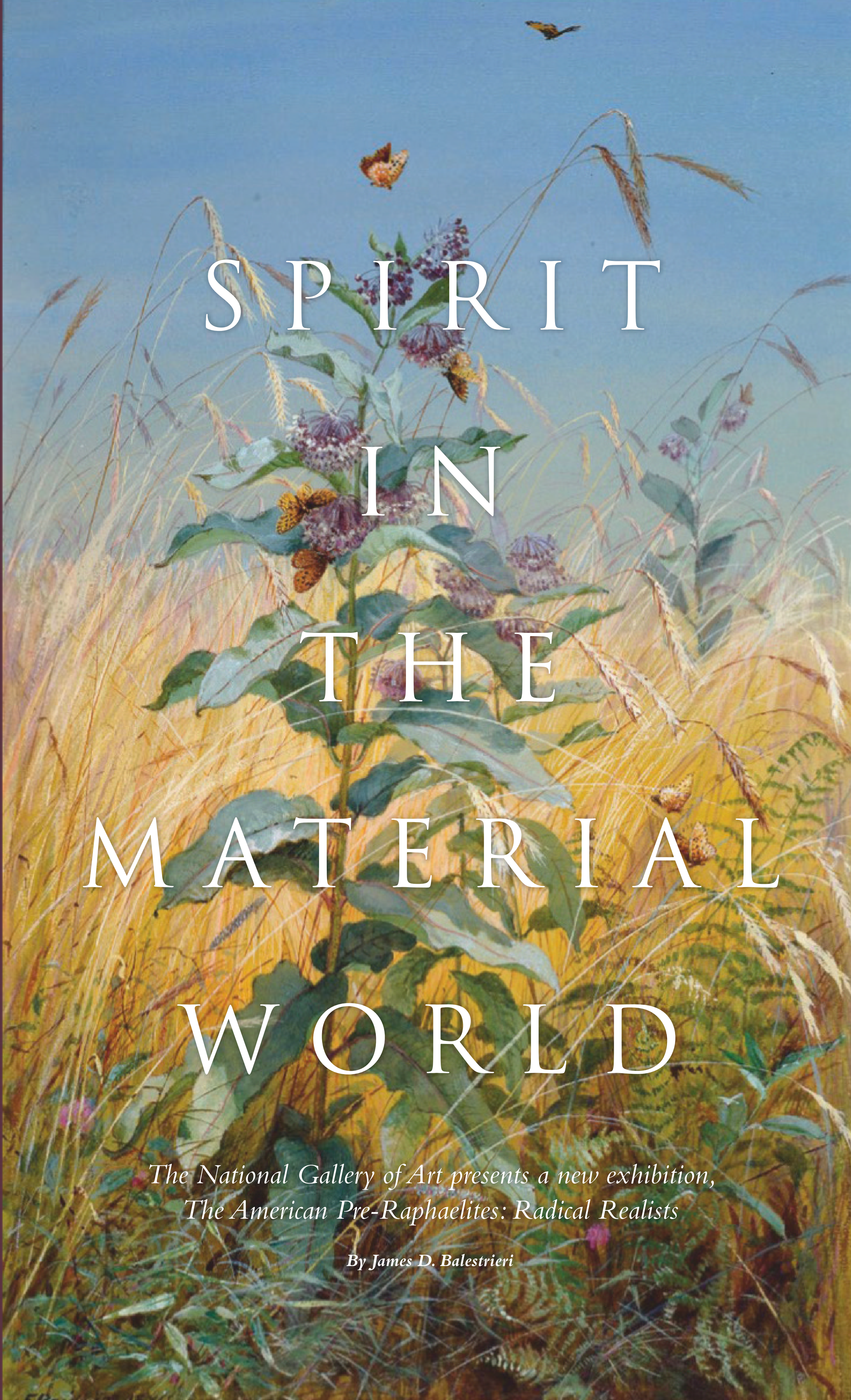
Not all the museum's donors have been unknown nationally. Paul and Bunny Mellon are names with resonance and the Mellons listed the VMFA on a roster of benefactions that included the National Gallery and the Yale University Art Gallery when they donated to Virginia their legendary sporting collection and a host of British, American and French Impressionist and Post-Impressionist works as well as Schlumberger jewelry amongst other treasures. Sydney and Francis Lewis were major patrons of contemporary artists early in their careers. The Lewises also gifted a major group of Art Nouveau and Art Deco furniture and design objects. Major collections of Fabergé, other European silver and *objets de vertue*, help round out a collection that includes significant gifts of Asian, African and Native American arts as well as antiquities and German Expressionist art. The most recent and stunning addition has been the promised gift of the James and Frances McGlothlin collection of American art and a wing to house it. Although assembled in the last couple of decades, it includes prime examples by the whole roster of celebrated American artists which combined with the existing collections of American decorative arts makes Virginia a major player in this field.

Museums tend to identify themselves in terms of their collections and, in response, the public is likely to see those institutions as somewhat interchangeable. The differences between one art museum and another—and how they evolved—can seem to be of little moment. The goal of our loan exhibitions was to illuminate the evolution and unique character of these museums and encourage visits to them—an experience that might be enriched by the recognition of differences that make each of interest both culturally and historically. Our exhibits were thus not a substitute for a visit but an enticing appetizer.

The illustrations give a sense of these installations. To learn more about these exhibits and see images of individual objects, you can view catalogs of the *Winter Antiques Show* online at www.issuu.com. ■



Wadsworth Atheneum Museum loan exhibition, *Winter Antiques Show*, 2016. The booth design is based on the original Atheneum building by Ithiel Town and A.J. Davis. Photo courtesy designer Jeff Daly.



SPIRIT IN THE MATERIAL WORLD

The National Gallery of Art presents a new exhibition, The American Pre-Raphaelites: Radical Realists

By James D. Balestrieri



Opposite page: **Fidelia Bridges (1834-1923)**, *Milkweeds*, 1876. Watercolor on paper, 16 x 9½ in. Proctor Collection, Munson-Williams-Proctor Arts Institute, Museum of Art, Utica. © Munson-Williams-Proctor Arts Institute/Art Resource, NY.; Above: **William Trost Richards (1833-1905)**, *Landscape*, ca. 1863-4. Oil on canvas, 23½ x 33½ in. Crystal Bridges Museum of American Art, Bentonville, AR.

To get some idea of *The American Pre-Raphaelites: Radical Realists*, the new exhibition at National Gallery of Art in Washington, D.C., you have to understand something about the Pre-Raphaelite movement in British art. To get the gist of the Pre-Raphaelites, you have to seek out their roots in the philosophy of British critic, art historian and artist John Ruskin, perhaps the 19th century's most influential writer on the arts.

Born in 1819, Ruskin, whose 200th anniversary gives rise to the exhibition, bore witness to Britain's industrial revolution, and was horrified by its assault on the country's traditional handicraft economy and the crowded, filthy factory towns and cities that rose as a result. In *Selections from the Writings of John Ruskin*, 1868, Ruskin wrote, "The great cry that rises from all our manufacturing cities, louder than their furnace blast, is all in very deed for this—that we manufacture everything there except men…to brighten, to strengthen, to refine, or to form a single living spirit, never enters into our estimate of advantages."

Ruskin's proto-Marxist notion of alienation extended to his disdain for academic art, which he averred had so distanced itself from the twin truths of nature and spirit that nothing short of an aesthetic revolution was required to revive not only art, but human society. Artists who made a close scientific study of nature—both the natural world and human nature—would animate their works with a spirituality that would transmit and transform the viewer. In terms of human history, Ruskin advocated looking back to what he saw as the handcrafted world of medieval Christian Europe, to the hewn power of Gothic cathedrals and to the



Thomas C. Farrer (1839-1891), *Mount Tom*, 1865. Oil on canvas, 16 x 24¼ in. National Gallery of Art, Washington, John Wilmerding Collection, Promised Gift.

beauty in the natural, seemingly casual compositions of highly individuated figures found in the paintings of Fra Angelico.

In 1848, three students at Britain's Royal Academy—William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti—formed a secret society they called the Pre-Raphaelite Brotherhood. They took Ruskin's philosophy to heart, looking to nature and to painters before Raphael—like Angelico—for inspiration. Simplicity, sincerity, morality and spirituality were the qualities they sought in their art. Ruskin ardently supported them, writing, "Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person."

Fifteen years later, in New York, a group of artists gathered on a January night to form the Association for the Advancement of Truth in Art, whose aim was to plant the ideas of Ruskin and the Pre-Raphaelites in the hearts of American artists, believing that they would flourish in a young nation. In May, they would issue the first number of a periodical manifesto, *The New Path*.

1863. Not a happy year for a United States of America that was never more disunited in the throes of its War Between the States, its uncivil Civil War. In January of that year, the Emancipation Proclamation went into effect; in May, the Confederacy wins the Battle of Chancellorsville and the Siege of Vicksburg begins. In art, the "great pictures" by Bierstadt





William Trost Richards (1833-1905), *A Neglected Corner of the Wheatfield*, 1865. Oil on canvas, 17 x 14 in. Private collection.

and Church, massive, dramatic studio landscapes of scenic America—the Rockies, Niagara Falls—dominate the scene. To some, they seem detached from the nation's dire situation, as detached as the British academic paintings seem to Ruskin and the Pre-Raphaelites. It is as if the lessons from nature that Asher Durand and Thomas Cole had learned—from Ruskin, among others—and made essential to their work had been absorbed and then lost in the sheer size and complexity of works like *The Rocky Mountains, Lander's Peak* and *Heart of the Andes*.

The Association for the Advancement of Truth in Art and *The New Path* were the brainchildren of an English expatriate, painter Thomas Charles Farrer, and the movement began with a nucleus of fine artists, among whom were William Trost Richards, John William Hill and his son John Henry Hill, Charles Henry Moore and Henry Roderick Newman. Others, including Fidelia Bridges, who studied with Richards, were heavily influenced by the Association's ideas.

The first issue of *The New Path*—which includes a letter from Ruskin—outlines the Association's principles: "We hold that the primary object of Art is to observe and record truth, whether of the visible universe or of emotion. All great Art results from an earnest love of God's creation, and is the attempt to tell the truth about it. The greatest Art includes the widest range, recording, with equal fidelity, the aspirations of the human soul, and the humblest facts of physical Nature."

Curated by Linda S. Ferber, Museum Director Emerita and Senior Art Historian at the New-York Historical Society, along with Nancy K. Anderson, curator and head of the department of American and British paintings at the National Gallery of Art, *The American Pre-Raphaelites: Radical Realists* builds extensively on Ferber's groundbreaking 1985 exhibition on the same theme at the Brooklyn Museum.

Pen and ink drawings and watercolors of dead birds, birds' nests and eggs, by Farrer and the Hills, show the meticulous observation of nature that Ruskin and the Pre-Raphaelites advocated. John William Hill's *Dead Blue Jay*, for example, has none of the graceful posing of specimens that you see in Audubon's birds. Hill draws and paints the creature as he found it, stiff and still in death yet retaining some color and some of the air that fluffs its down. Medium and pose suggest an immediacy; that the artist is recording nature and the truth of the moment rather than making a taxidermy scene in order to convey an artificial impression of life.

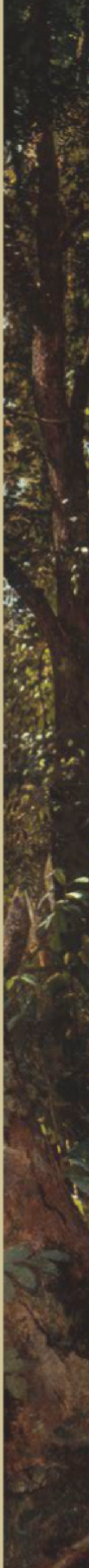
Farrer's landscapes and figurative work fold in another layer of subtle politics into the Ruskinian philosophy. *Mount Tom*, 1865, strikes the eye first as a luminist, tonalist landscape, largely interested in conveying light and reflection. If the antidote to industrialization, mass production and modern warfare was to turn to the countryside, Farrer's *Mount Tom* seems an ideal vision of a rehabilitative rural retreat. But take a look at the figure on the bank, fishing in Waltonian contemplation. His Civil War kepi suggests that he is a veteran and though he is a pictorial element in the painting, the painting itself is mute on whether or not he appreciates the beauty of the scene. Indeed, he seems unaware, even of the small bird pecking at the sand behind him.

In Farrer's haunting drawing, *Woman Seated at a Piano, Looking into a Mirror*, 1859, which predates the Association and *The New Path*, we see the fruits of attention to detail and to nature. The woman is boxed in by the overly ornate material goods that fill the room. From patterns on the rug, carvings on the piano, glasswork on the mirror frame and frames on the paintings, down to the weighty folds of her dress: all suffocate her. We see other paintings, lamps and the corner of a fireplace in the mirror, but the top hat and gloves on the piano let us know that she is playing for a man who is somewhere in the room. The piece she plays, a piano transcription from Vincenzo Bellini's 1831 opera *Norma*—a combination of *Medea* and *Romeo and Juliet*, set in Roman-occupied Gaul—hints at a doomed, tragic love. The woman's face, reflected in the mirror, betrays resignation and a profound sadness. Nature here is relegated to the formulaic paintings of stags, suggestive in themselves, that flank her, and the guidebook plate in the mirror in which many different birds are artificially posed and cramped.

The life and work of Bridges blows a fresh wind through the world of the sad, piano playing woman in Farrer's drawing. Bridges was a remarkable artist who made a living



Above: **John William Hill (1812-1879)**, *Dead Blue Jay*, ca. 1865. Watercolor and graphite with selective light glazing on paper, mounted on card, $5\frac{7}{8}$ x 12 in. New-York Historical Society, Gift of Mrs. Charlan Whiteley Plummer Gellatly. Photography © New-York Historical Society.; Opposite page: **William Trost Richards (1833-1905)**, *Path in the Woods*, 1861. Oil on canvas, 28 x 23 in. Private Collection. Photography by Eric W. Baumgartner.







William Trost Richards (1833-1905), *Red Clover with Butter-And-Eggs, and Ground Ivy*, 1860. Watercolors with selectively applied glaze over graphite on paper. 6 13/16 x 5 5/16 in. Walters Art Museum, Baltimore.



Thomas C. Farrer (1839-1891), *Woman Seated at Piano, Looking Into a Mirror*, 1859. Pencil, heightened with tempera, on wove paper prepared with a cream ground, 11⅞ x 9¼ in. Gift of Mr. Charles Ryskamp. The Morgan Library & Museum. 1970.6.

by her art and traveled extensively on her own. *Milkweeds*, an 1876 watercolor, is filled with the spirituality of nature. Freedom, light and air take wing along with the Painted Lady butterflies that flutter about as they take nourishment from the nodding milkweed.

Bridges's teacher, Richards, who began his career in alignment with the Hudson River School before becoming an American Pre-Raphaelite, serves as a link between Bierstadt and Church and artists like Farrer. *Landscape*, 1863-64, for example, has the sweep of one of the "great pictures," while the intimacy and detail of *A Neglected Corner of the Garden* shows the influence of Ruskin.

The way of art, as Ruskin and his followers saw it, is an alchemical, mystical way, one that begins with a fervently scientific study of nature—the material world—and ends when the experience of art allow the artist as well as the perceiver of art to shed the material world and come to rest in pure spirit. The way of art is a way to escape from the mundane—the industrial, bellicose present—and find a way back to a simpler, pastoral, handcrafted world. Though the Association for the Advancement of Truth in Art as well as the Pre-Raphaelites, would have a relatively short run, their ideas would filter down through the 19th century, into the 20th, and even find their place in our times. The Arts and Crafts Movement, Art Nouveau and the resurgence of the woodblock print find their counterparts in our trend toward the artisanal as we go organic, eat local, prefer slow food to fast and rediscover all sorts of processes suppressed or forgotten in our long era of mass production. We want to see the world in that blade of grass. But first we have to see, really see, that blade of grass.

As I was working on this essay, my daughter and I were making ink from walnuts that had fallen from the tree in our backyard. Once you collect them in a pot, you have to wait patiently, for months, for nature to do its work, making the green pulp a blackish brown. Then, on the day when it feels right—today—you fill the pot with water and bring it to a boil. Then you pour the liquid through cheesecloth into a bucket, throw away the bits of nut and any hapless bugs that get caught in the cheesecloth. What's left is a blackish brown ink, maybe a gallon. Stir in a little denatured alcohol—or vodka—as a fixative, and to keep it from getting moldy, and you have a beautiful, natural, waterproof, indelible writing and drawing ink. I think Ruskin would approve. ■

April 14-July 21

The American Pre-Raphaelites: Radical Realists

National Gallery of Art
6th and Constitution Avenue NW
Washington, DC 20565
t: (202) 737-4215
www.nga.gov



Complementing Collections

A bequest from art collector and philanthropist Richard M. Scaife resulted in a unique opportunity for two Pennsylvania institutions.

By Erin E. Rand





Opposite: **William Merritt Chase (1849-1916)**, *Interior, Oak Manor*, 1899. Oil on canvas, 27 x 27 in. The Westmoreland Museum of American Art. Richard M. Scaife Bequest, 2015.; Above: **Martin Johnson Heade (1819-1904)**, *New Jersey Salt Marsh*, ca. 1875-85. Oil on canvas, 17 x 36¼ in. Brandywine River Museum of Art. Richard M. Scaife Bequest, 2015.

Richard M. Scaife came from a family with a long history of patronizing the arts. His great-uncle Andrew Mellon donated the funds that established the National Gallery of Art, which he furnished with his own personal collection of Old Master paintings and sculptures, and Scaife's mother, Sarah, gave many works to Pittsburgh's Carnegie Museum of Art during her lifetime. Scaife himself was a longtime friend of George A. Weymouth, founder of the Brandywine River Museum of Art, and became a board member of the museum in 1978.

After his diagnosis of terminal cancer in 2014, Scaife reflected on his life as an art patron, writing in the *Pittsburgh Tribune-Review*, "I've donated works to the National Gallery and to other museums. But Westmoreland Museum of American Art in Greensburg and Brandywine River Museum of Art in Chadds Ford, Pa., hold special places in my heart; both have great collections and excellent staffs."

He went on to say, "As I near the end of my life, I hope many others continue to support America's museums, artists and art programs so future generations can enjoy and benefit from them. I know most people don't have the freedom I've had to collect paintings. Yet all parents, however rich or poor, can—and should—encourage their children to experience and appreciate the arts."

The bequest he made upon his death was a unique one. The majority of his vast art collection would be gifted to the Brandywine and The Westmoreland, but the process of dividing the works would be left up to the two museums.

For Brandywine director Thomas Padon, the gift was an opportunity. "The vision for the bequest is astounding," he says. "Even now, I can hardly believe that he gave the museums the flexibility to collect works that are relevant to their holdings and allow them to build and expand their collections."

There were hundreds of works, and no strings attached. Many donors who give large gifts put restrictions on how the pieces should be labeled or stipulate that this painting must always be hung next to that one, but Scaife left what would be done with the works entirely up to the discretion of the institutions.

In leaving such an open field, Scaife created somewhat of a friendly rivalry between the two museums. Prior to the selection, Padon and a team from the Brandywine and The Westmoreland's then-director and CEO Judith O'Toole and her team each spent several days in the storage facility where the works were being held, assessing how they would fit into their respective museum's collections.

"There were many nights where it was hard to go to sleep without prioritizing this list of works. The weeks leading up were a



George Inness (1825-1894), *Moonrise, Alexandria Bay*, 1891. Oil on canvas, 30¼ x 45¼ in. The Westmoreland Museum of American Art. Richard M. Scaife Bequest, 2015.

really anxious time," Padon says. "But at the same time, I realized that neither institution was not going to walk away with wonderful works, and that was a balm. There was no winning or losing. We were both winning through Mr. Scaife's generosity."

On the day of the selection, there was a palpable sense of excitement in the room. On one end, the executors of the Scaife estate sat at a table, and on the other end, the teams from each museum were separated by a wall so they couldn't see each other.

"I knew that our first pick would be the Martin Johnson Heade *New Jersey Salt Marsh*," Padon says. "It's a knockout painting. When I saw it, it was love at first sight." With its ephemeral lighting over the landscape, it has all the hallmarks of a great Heade.

The Westmoreland's first pick was George Inness' *Moonrise, Alexandria Bay*, and from there, they were off to the races. With each subsequent selection,



Albert Bierstadt (1830-1902), *Coast of California*. Oil on paper mounted to canvas, 14 x 19 in. Brandywine River Museum of Art. Richard M. Scaife Bequest, 2015.



Willard Metcalf (1858-1925), *Corner of the Garden*, 1920. Oil on canvas, 32 x 32 in. The Westmoreland Museum of American Art. Richard M. Scaife Bequest, 2015.

the museums' teams could hear the other's reaction to their picks—sighs of relief that their next choice was still on the table, the shuffling of papers to review notes for on-the-spot decisions. It didn't take long for a pattern to emerge. The Brandywine favored pieces from the landscape tradition, while the Westmoreland gravitated toward maritime works and works by Pittsburgh-based artists.

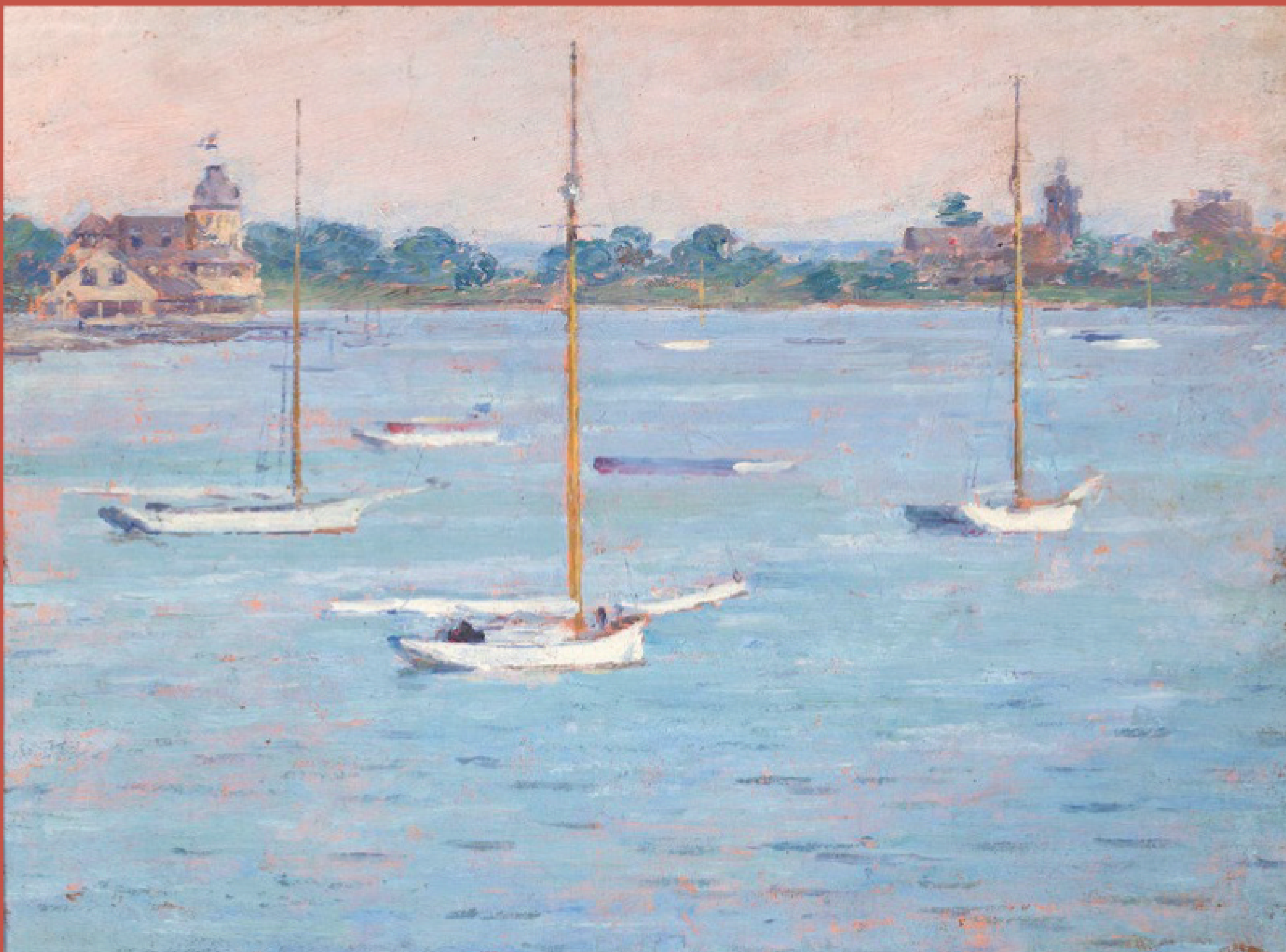
After all was said and done, the Brandywine took home its paintings and put a selection of them on display. Padon says it wasn't long before "they became beloved by the public."

Three years later, after the works from the bequest had become assimilated into their new homes, they were reunited as part of a collaborative show. The exhibition opened at The Westmoreland last year as *The Art of Giving*, and coincided with O'Toole's retirement from the institution after 24 years as director. It opens March 9 at the Brandywine as *American Beauty: Highlights from the Richard M. Scaife Bequest*, and remains on view through May 27.

"It's a great time to do this, because the public has had a chance to get to know the highlights we've selected, and now they'll see the other half of the



John La Farge (1835-1910), *Fountain in Our Garden at Nikko*, 1886. Oil on wood panel, 11¾ x 9¾ in.
Brandywine River Museum of Art. Richard M. Scaife Bequest, 2015.



Theodore Robinson (1852-1896), *Yacht Club Basin, Cos Cob Harbor*, 1894. Oil on wood panel, 10 x 13½ in. Brandywine River Museum of Art. Richard M. Scaife Bequest, 2015.

collection and really get a sense of Mr. Scaife's collecting interests," Padon says. "To see our works together was really impressive. We had been looking at them in the storage facility, and now they are all up on the wall, gorgeously lit."

It's also a chance for the Brandywine's selection team to see the ones that got away displayed in their own institution. Padon recalls Willard Metcalf's view of a country home *Corner of the Garden*. "The Westmoreland picked the painting early on. It's so beautiful, and it was going to be the next work we selected," Padon says.

Audrey Lewis, curator from the Brandywine, and Barbara Jones, chief curator at The Westmoreland, worked together to make selections of the 50 most remarkable works for the exhibition. The museums' first picks from the selection process—the Heade and the Inness—are hung together as the first works visitors see when they enter the exhibition. They are both large, horizontal formats with atmospheric takes on the landscape.

Alongside the big names, smaller works have a chance to stand out. Jones picked from The Westmoreland's collection a depiction of Niagara Falls that Padon calls a "gem of a painting." It's an unattributed work with no date, and even though it doesn't have a famous artist attached to it, the work charms its viewers nonetheless.

The collaborative exhibition is a testament to Scaife's generosity, not just in the gift of the artworks, but the gift of letting the institutions choose. "Mr. Scaife was a powerful, influential person with a strong personality," Padon says. "It's very fascinating to me that he was so thoughtful to let these two institutions that he clearly loved make the decisions that made the most sense."

The result: a collection that enhances the communities of each museum. In Scaife's own words, "Beautiful art—paintings, music, literature, movies, whatever—can transform our moods, lighten our hearts, make us think or change our minds, inspire us to be creative or to live better lives." ■

March 9-May 27

American Beauty: Highlights from the Richard M. Scaife Bequest

Brandywine River Museum of Art
1 Hoffman's Mill Road
Chadds Ford, PA 19317
(610) 388-2700, www.brandywine.org

The artwork that hangs in this couple's Seattle area home is awash in American history

Storytellers

By **John O'Hern** *Photography by* **Francis Smith**



In the living room, left to right, are *Grand Canyon*, 1921, oil on canvas, by Thomas Moran (1837-1926); *Shades of Evening, Back of My Studio, Milton on the Hudson*, 1858, oil on wood, by George Inness (1825-1894); *Snowy Mountain Peaks*, oil on canvas, by Albert Bierstadt (1830-1902) and *Quiet Cove, Beverly Massachusetts*, oil on canvas, by Alfred Thompson Bricher (1837-1908). On the coffee table is Ed Branson's glass bowl, *Yellow with Green* from his *Tropical Bowl* series.

Our collectors "love 'mixing things up'" in their Seattle area home—items from their travels, American paintings from 1840 to 1940 and, in a nod to Seattle's long history of glass making, contemporary studio glass. Much of their glass collection, however, is in their Southern California home "in the setting of bright sunshine," the husband explains.

Their glass collection centers on artists who have worked at Pilchuck Glass School, north of Seattle, and includes some from Murano, Italy. "In Southern California we can find signed work by Dale Chihuly in consignment stores," the wife notes. There, the glass is complemented by Southern California landscapes.

She explains, "Guiding us along the way in our 40 years of collecting is our longtime friend and art dealer, appraiser and expert on American art, Allan Kollar of A.J. Kollar Fine Paintings in Seattle. He inspired, advised and educated us as we learned about different artists and styles. In the beginning Allan would show us paintings [and] explain their importance and background. He would then ask if we liked the painting. We both explained what



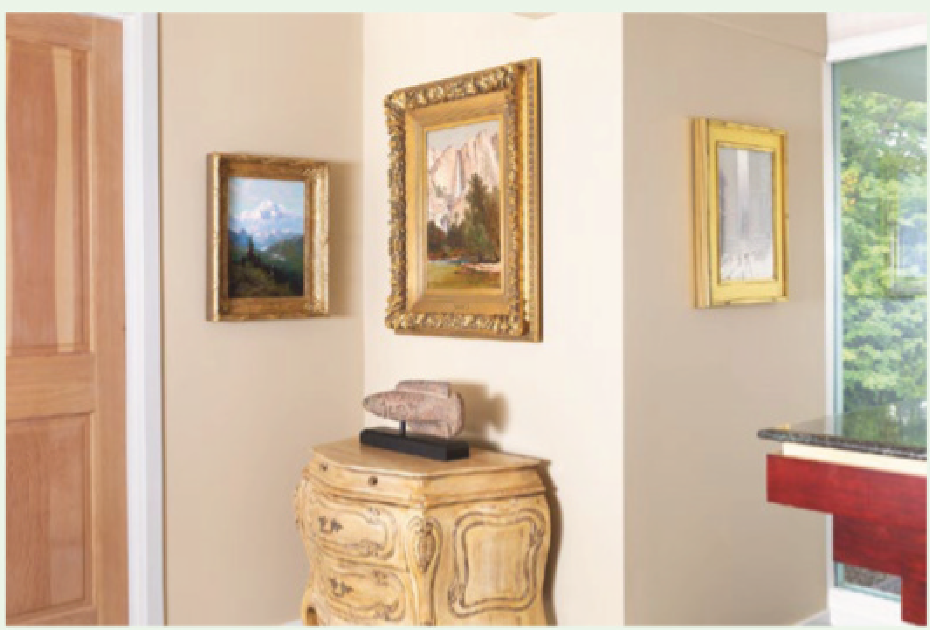


In the corner of the living room are, left to right, *Snoqualmie Falls*, oil on canvas, by Hermann Herzog (1832-1932) and *Niagara Falls*, 1863, by Samuel Colman (1832-1920). In the distance is *Gloucester Harbor*, oil on canvas, by Charles Paul Gruppé (1860-1940). In the dining room is *Winter Sunset Landscape*, 1880, oil on canvas, by Hugh Bolton Jones (1848-1927). On the coffee table is Ed Branson's glass bowl, *Yellow with Green* from his *Tropical Bowl* series. On the dining table is a glass bowl, *Dignita*, by Afro Celotto.

we liked about the painting and that helped us decide if we would purchase the art."

She adds, "American art has sharpened our focus on the importance of our American history and how artists told much of our story. Our short 200-plus-year history contrasts with the thousands of years of history of other countries, and that is what makes paintings in the period 1840 to 1940 so unique because they capture a very important segment of the growth of America."

Kollar also introduced the couple to trompe l'oeil painting. They explain, "These paintings depict things that were valuable at the time they were painted in a style that makes you want to reach out and touch them. Just for fun we purposely placed three trompe l'oeil paintings together to encourage conversation about the



On the left in the bar is *Mt. McKinley*, 1926, oil on canvas, by Sydney Laurence (1865-1940). Above the chest is *Yosemite Falls* by Thomas Hill (1829-1908). In the corner is *Wall Street and Trinity Church* by Johann Berthelsen (1883-1972). Beneath the Hill is a carved stone fish from Thailand, one of the collectors' frequent visual puns—a fish out of water beneath the painting of the river in Yosemite.

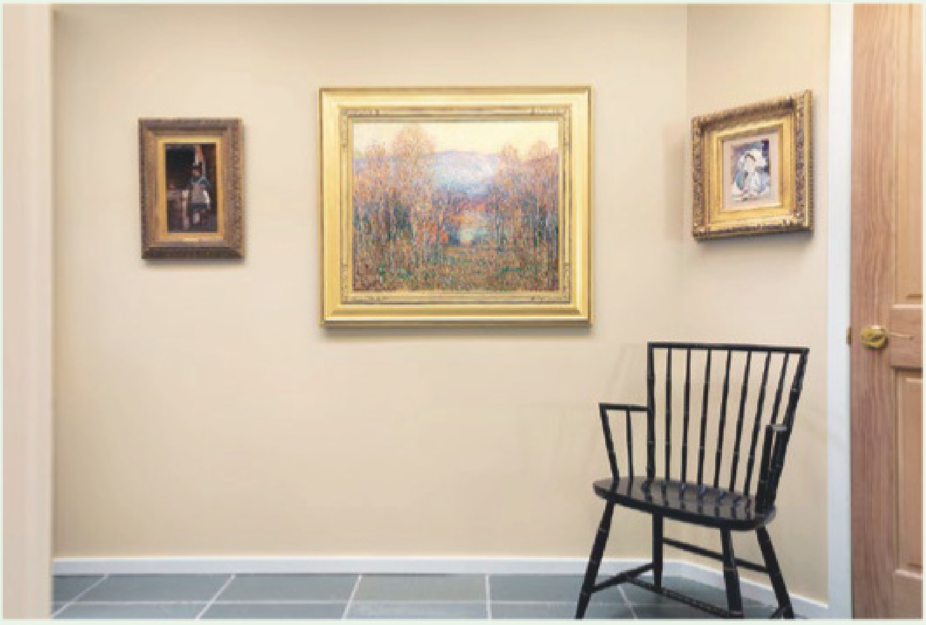


In the entry is *Sunlit Forest River*, oil on canvas, by Julian Walbridge Rix (1850-1903). On the brass table is a glass bowl and metal stand by Scott Amrhein. On the floor is a Burmese wood carving of a mythical bird man.





On the left is *The Village Road* by Peter J. L. Van Veen (1875-1961). To the left of the doorway is *Pack Horses Mt. McKinley*, watercolor, by Eustace Paul Ziegler (1881-1969). On the right is The *Bozenkill (NY)*, oil on canvas, by Walter Launt Palmer (1854-1932). Beneath the Van Veen is John Lotton's *Green Bowl with White Flowers*.



From left to right are *Girl by the Hearth*, 1878, by Eastman Johnson (1824-1906); *Tone Poem, New England Landscape*, 1906, oil on panel, by Eliot Candee Clark (1883-1980); and *Lady in Bonnet*, watercolor, by John Singer Sargent (1856-1925).

subject matter and style of the three artists: Otis Kaye, John Frederick Peto and William M. Harnett."

Otis Kaye was a discovery as I explored their collection of excellent examples of paintings by some of the most recognizable artists of the period. The wife notes, "Kaye was an engraver and never showed his paintings publicly during his lifetime because he thought he would go to jail for counterfeiting—the currency is so realistic." In 2015, the couple loaned their Kaye to the New Britain Museum of Art in Connecticut for their exhibition *Otis Kaye: Money, Mystery, and Mastery*. Kaye often had humorous titles for his paintings. The husband points out that their painting, *Hidden Assets*, is of the back of a painting where money and stock certificates had been hidden. Ironically, Kaye lost all his savings in the 1929 market crash.

The couple also has a study for

Norman Rockwell's *He's Going to be Taller Than Dad*, 1939, commissioned by the Upjohn Company for an advertisement for vitamins. They also have the correspondence between Upjohn and Rockwell detailing the arduous and sometimes humorous two-year process of completing the commission.

"We especially enjoy learning about artists and placing their paintings in the context of history," she relates. "I love making the paintings come alive to guests in our home by sharing information about specific paintings. For example, Samuel Coleman's *Niagara Falls*, 1863, evokes a totally different feeling than Frederic Edwin Church's well-known *Niagara*, now at the National Gallery, which was completed six years earlier in 1857, or Albert Bierstadt's interpretation of the same location. I learned that these artists were in competition and each had to find a fresh



His Only Love, 1889, oil on canvas, by John George Brown (1831-1913) hangs outside the bedroom. In the bedroom is *Sierra Nevada, Owen Valley*, oil on canvas, by Albert Bierstadt (1830-1902).



On the left in the guest suite is *Mt. McKinley*, 1913, oil on canvas, by Sydney Laurence (1865-1940). In the center is *Woodland Waters*, oil on canvas, by John F. Carlson (1875-1945). Next to it is *On the Sound*, watercolor, by Edward Moran (1829-1901). Above the fireplace is *Misty Mountain Waterfall*, 1874, oil on canvas, by John J. Enneking (1841-1916).



Above the mantle is *Among the Lilies*, oil on canvas, by Edward Dufner (1872-1957). On the mantle is *Rockport by the Sea*, oil on canvas, by Ivan Summers (1889-1964). On the hearth is Dale Chihuly's *Transparent White Baskets with Carbon Lip Wrap.*



Hanging in a bedroom is *Columbus Circle, Winter*, 1911, oil on canvas, by Guy C. Wiggins (1883-1962).

way to make a statement. They did!" She reveals, "Hermann Herzog was here before Washington became a state." "Allan found Herzog's painting of Snoqualmie Falls," the husband adds. "We recognized it immediately. My wife went to the local historical society to find information on the falls." She continues, "There weren't many people there at that time, but the Indians gathered on the plateau above the falls to exchange their goods and later there was a large hops farm. There's a power plant there now. Herzog made smart investments and was able to travel the world. He lived to be 100."

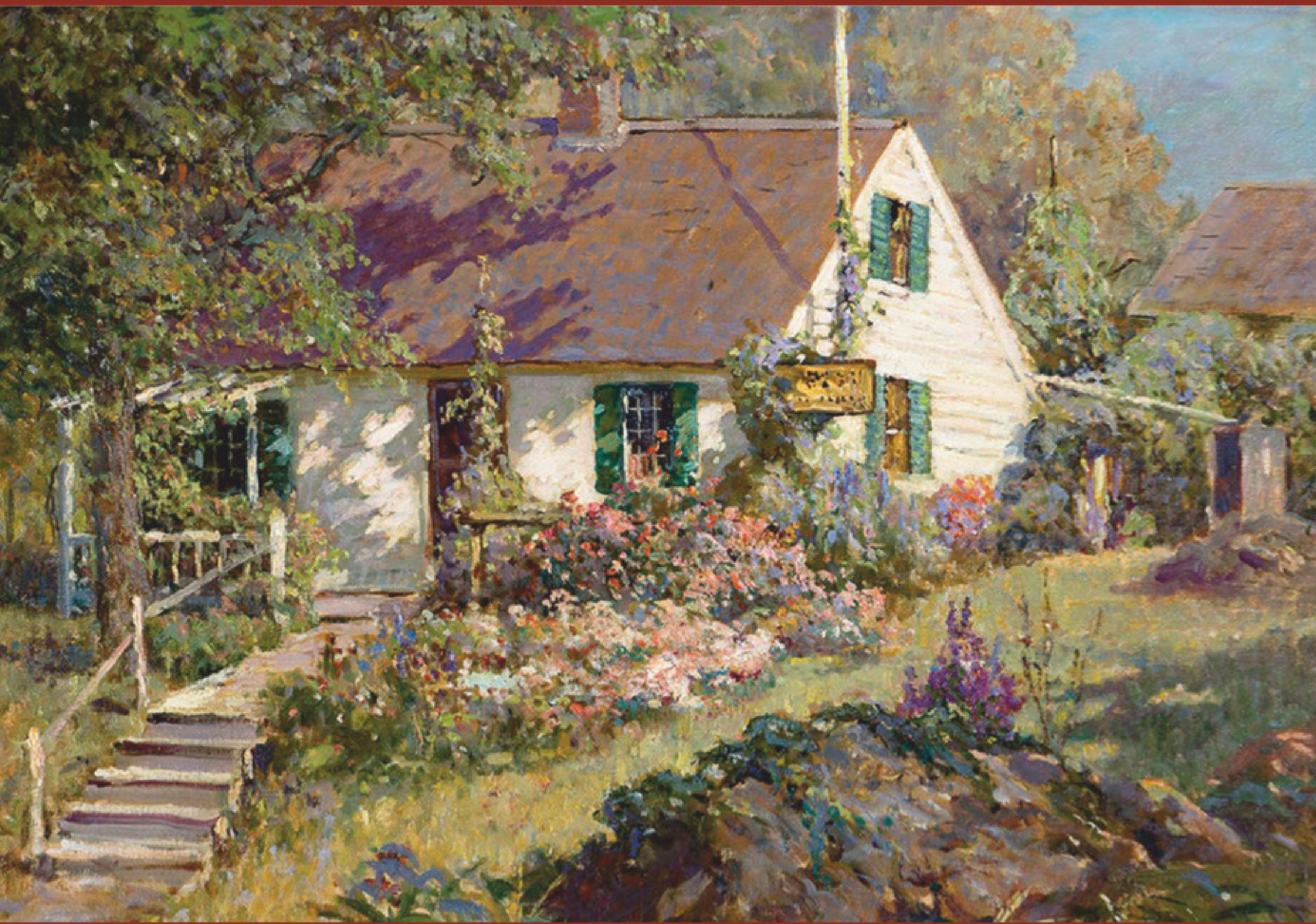
Their painting *Grand Canyon*, 1921, by Thomas Moran, bears the artist's thumbprint on a rock in the foreground. As his popularity increased, other artists would forge "Thomas Moran" paintings. The distinguished art historian John Wilmerding says Moran used his thumbprint "to authenticate his canvas in the most modern of ways." Moran and his daughter Ruth would visit the South Rim of the canyon almost every winter from 1889 to 1920.

The couple told me, "Generally, we have an unspoken agreement that we both must love the painting to include it in our collection." I asked what "generally" means. He replied, "I'm attracted to the composition and the painterly style. A painting has to be meaningful and pleasant." She added, "It has to touch us in our hearts. I am responding to the artists' use of color and technique as well as subject matter." He continues, "If we had a chance to buy a spectacular painting by a well-known artist and it didn't click, we wouldn't be interested and we wouldn't buy it. We do trade up from time to time. We get to a point where we've enjoyed living with a painting for a time and talk to Allan about acquiring something else."

She relates, "Our first American landscape purchase was William Hart's *Pennsylvania Landscape-Autumn*, 1865, and our collection has expanded in many directions since then. As many collectors know, eventually you think you have run out of wall space. You are then faced with the question, 'What do we do now?' Well, you must move paintings around to accommodate the new one. This starts an unexpected procession of moving 'this favorite' to exchange for a different one. The process itself is fun because you are working with the paintings and you *see* each in a different light. There is a wonderful surprise that happens when you move paintings around because it can make a room or space feel completely different. We are unafraid to change the 'cast of characters' we live with, and we like getting reacquainted with them in their new locations." ■

Gallery Shows

Previews of upcoming shows of historic American art at galleries across the country.



Abbott Fuller Graves (1859-1936), *The Cottage Garden*. Oil on canvas, 25¼ x 30⅛ in., signed lower right. On view at Hawthorne Fine Art.

A Call to the Wild

Questroyal Fine Art presents more than 125 19th-century landscapes during its annual Hudson River School exhibition

March 8-30

Questroyal Fine Art
903 Park Avenue, Third Floor
New York, NY 10075
t: (212) 744-3586
www.questroyalfineart.com



Thomas Cole (1801-1848), *Reclining Figure in a Mountain Landscape*. Oil on panel, 10½ x 8½ in.

The enchantment of the landscape has lured artists to put brush to canvas for centuries. In their unique interpretations of the natural world, artists display everything from the sweeping mountains to the wide-open oceans rippling with waves. In the 19th century a collective of landscape painters—many influenced by romanticism, the Barbizon School and luminism—began painting the Hudson River Valley and its surrounding areas. The movement, identified for its themes of naturalism and nationalism, became known as the Hudson River School, with Thomas Cole acknowledged as its founder.

For two decades, Questroyal Fine Art in New York City has hosted a comprehensive exhibition and sale dedicated to these important American landscapes. This year's show, *A Call to the Wild: Important Hudson River School Landscapes*, will feature more than 125 examples by both recognized names and artists who are often overlooked.

"We're trying to show some of the best work by artists who are a little bit lesser known and some of the premier examples by the more established artists," says gallery owner Louis Salerno. "We have really found over the years there are a lot of wonderful artists who are represented in the museums who are a notch or two less famous and don't get the attention that they deserve."

One of the most pivotal artists in the exhibition is Cole, whose painting *Reclining Figure in a Mountain Landscape* is an American scene that depicts a small figure at the bottom left taking in the grandeur of a lakeside landscape. "It's hard and very rare to find an American example of his work," says Salerno of the painting, adding, "It's nicely done and it's intriguing."

Thomas Moran, who is mostly widely sought-after for his Western landscapes, will have several examples of his paintings in the show. Included is a scene from the West, as well as multiple paintings from the eastern end of Long



Thomas Moran (1837-1926), *Evening Clouds*, 1902. Oil on canvas, 14 1/8 x 20 in., monogrammed, inscribed and dated lower left: 'TMORAN / N.A. /1902'.

Island. Among them is *Evening Clouds*, a work that shows the darkening sky as the sun is beginning to set. "What we find [with his East Coast scenes] is you get the very genius of his work, but they're not as valuable or they don't cost as much as his Western work," Salerno shares. "Our collectors find it intriguing that they can see striking work by a painter as famous as Thomas Moran, but since the subject is eastern and not Western, it's a much more affordable price point."

Similar to Moran, Albert Bierstadt is primarily recognized for his landscapes of the West. In this show is his painting *Autumn Landscape*, which depicts a sprawling hillside filled with the colors of fall. This work, Salerno explains, is likely an eastern scene, making it more affordable but still filled with the quality and techniques that are hallmarks of his work.

Jasper Francis Cropsey's 1871 painting *Autumn Landscape with a Footbridge* is another work that gets to the heart of what the artist is most recognized for, but the scale is much more intimate at just over 5 by 9 inches. "It's a pristine example of his very best work," Salerno shares. "You can hold it up against masterpieces in museums, and it becomes more affordable because of its size."

Moran's brother Edward Moran's seascape painting *Sunset* will also appear in the exhibition. "Thomas Moran always credited Edward with being a great teacher and one of the reasons why he became such a talented artist,"



Jasper Francis Cropsey (1823-1900), *Autumn Landscape with a Footbridge*, 1871. Oil on panel, 5 x 9¾ in., signed and dated lower right: 'J. F. Cropsey 1871'.



John Frederick Kensett (1816-1872), *Beverly, Massachusetts,* 1871. Oil on panel, 18 1/8 x 14 11/16 in., monogramed and dated lower right: 'JFK '71'.



Edward Moran (1829-1901), *Sunset*. Oil on canvas, 14 x 20 in., signed lower left: 'E Moran'.

explains Salerno. "Edward is more of a specialist of marine paintings and doesn't get the attention he deserves. This is a nice example."

Another seascape artist represented in the exhibition is William Trost Richards, and along with several of his works in that genre, one of his landscapes, *Woodland Autumn*, will be available. Also in the exhibition are five paintings by John Frederick Kensett, including *Beverly, Massachusetts*, from 1871. Salerno says the artist's luminist paintings are highly sought-after and it's rare to find this many in one show. Other artists represented in the show include Asher B. Durand, William Mason Brown, Samuel Colman, Hermann Herzog and Francis Augustus Silva.

A Call of the Wild: Important Hudson River School Landscapes will be on view March 8 through 30. ■



Albert Bierstadt (1830-1902), *Autumn Landscape*. Oil on paper laid down on board, 13⅞ x 18¾ in., signed lower left: 'ABierstadt'.

Becoming Modern

A new Max Weber exhibition at Gerald Peters Gallery examines a 25-year period of growth in the artist's career

March 15-May 17

Gerald Peters Gallery
1005 Paseo de Peralta
Santa Fe, NM 87501
t: (505) 954-5700
www.gpgallery.com

Paris has a way of transforming people, especially artists. And Max Weber was no different. In 1905 he arrived in Paris to study at the Académie Colarossi. When he left four years later, he left a changed man.

A new exhibition, *Max Weber: Becoming Modern*, March 15 to May 17 at Gerald Peters Gallery in Santa Fe, New Mexico, will examine Weber's career beginning in 1905 and ending in 1930, the year Weber would become a powerhouse with a solo art exhibition at the Museum of Modern Art.

"In Paris, Weber encountered the works of Henri Matisse, Paul Cézanne and Pablo Picasso. There he learned the guiding principles of modern art, and it would be these principles which would come to influence his most revered works of art," says gallery director Evan Feldman. "Although Weber returned to the United States in 1909, he would not gain nationwide recognition until nearly two decades later. The 1930 MoMA show, the first solo exhibition by an American artist at the institution, signifies Weber's place and influence on the national stage."

The 25-year period featured will not only track Weber's rise through American art, but it will also show his growth as an artist. "These dates mark Weber's growing trajectory in the art world from his arrival to Paris in 1905 to his solo exhibition at the Museum of Modern Art in 1930," Feldman adds. "It is within these years when Weber developed both stylistically and by reputation."



Max Weber (1881-1961), *Figure in Contemplation*, 1909. Gouache on paper, 11¼ x 8½ in.

The show will feature approximately 30 works, including paintings, watercolors, etchings and woodcuts. One noteworthy work is *Apollo in Matisse's Studio*, which was written about by Percy North in the 2013 Baltimore Museum of Art exhibition catalog, *Max Weber: Bringing Paris to New York*: "Weber's small painting *The Apollo in Matisse's Studio*, 1908, is a reinterpretation of the traditional scene of the teaching ateliers that had become popular in the 19th century. Matisse had painted a similar subject in 1984-95… The vibrant lavender and green color scheme was one favored by Matisse, but however much Weber absorbed from his teacher, he made the work his own



Max Weber (1881-1961), *Gesturing Nude*, 1912. Charcoal on paper, 12¼ x 19¾ in.





Max Weber (1881-1961), *Two Sisters*, ca. 1910. Watercolor, 12½ x 8 in.



Max Weber (1881-1961), *Winter Landscape*, 1931. Oil on canvas, 30¼ x 40¼ in.

with his sophisticated handling of the colors and forms."

After his time in Paris, Weber quickly found his own rhythms as an artist and began to evolve in his own studio. "Weber played a key role in the development of modern art in America," Feldman says. "Influenced by the avant-garde movement in Europe, Weber redefined traditional subjects of figures, still life and landscape to reflect his 20th-century sensibility. His essays on art, his role as national chairman of the American Artists' Congress (1936-1938) and his appointment as a juror in many national competitions solidified his reputation and position in the art world, consequentially aiding in the acceptance and success of the American modernists."

Works in the show include the charcoal on paper *Gesturing Nude*, the watercolor *Two Sisters* and the oil *Winter Landscape*. ■



Max Weber (1881-1961), *Orchestra Concert Colonne Chatelet, Paris*, 1907. Oil on panel, 7½ x 9½ in.

Shaped Canvas

An exhibition at D. Wigmore Fine Art explores the work of artists who painted on canvases in a range of dynamic shapes

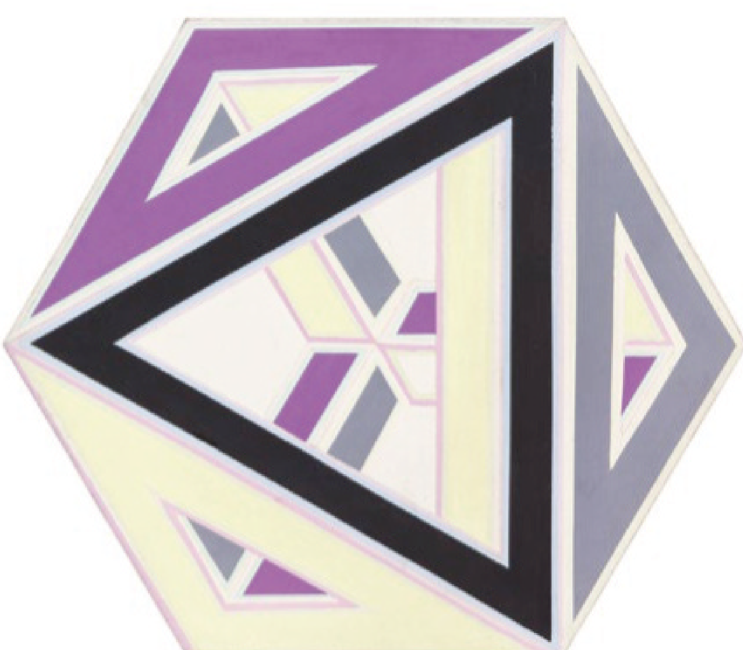
February 25-May 3

D. Wigmore Fine Art
152 W. 57th Street, 3rd Floor
New York, NY 10019
t: (212) 581-1657
www.dwigmore.com

by Emily Lenz, director, D. Wigmore Fine Art

The shaped canvas was explored by artists of the 1960s in styles as diverse as Hard-Edge, Color Field, Op, Pop and Minimalism. The shaped canvases moved painting beyond depicting illusionary space in the traditional rectangle that replicated one's field of vision. Lawrence Alloway brought attention to this movement in his Guggenheim Museum exhibition *The Shaped Canvas*, from December 1964 to January 1965, which included Paul Feeley, Sven Lukin, Richard Smith, Frank Stella and Neil Williams. Another exhibition, *Shape and Structure,* at Tibor de Nagy Gallery in January of 1965, was organized by Frank Stella, Henry Geldzahler and Barbara Rose. It included shaped canvases by Stella and Williams, as well as Charles Hinman, Will Insley and Larry Bell alongside three-dimensional works by Donald Judd, Robert Morris, Carl Andre and Robert Murray. The exhibition of artists investigating the relationship of a work's internal structure and its bounding shape also showed the division between the Minimalists whose interest lay with the materials versus the shaped canvas makers who were open to some degree of pictorialism and, more importantly, color. Our exhibition focuses on the Hard Edge artists who saw unconventional canvas shapes as one more opportunity for creativity in their unified and balanced abstract compositions. The artists included are Sven Lukin, Charles Hinman, Neil Williams, Alexander Liberman, Francis Celentano, Thomas Downing, Paul Reed, Ralph Iwamoto, Theo Hios and Al Loving.

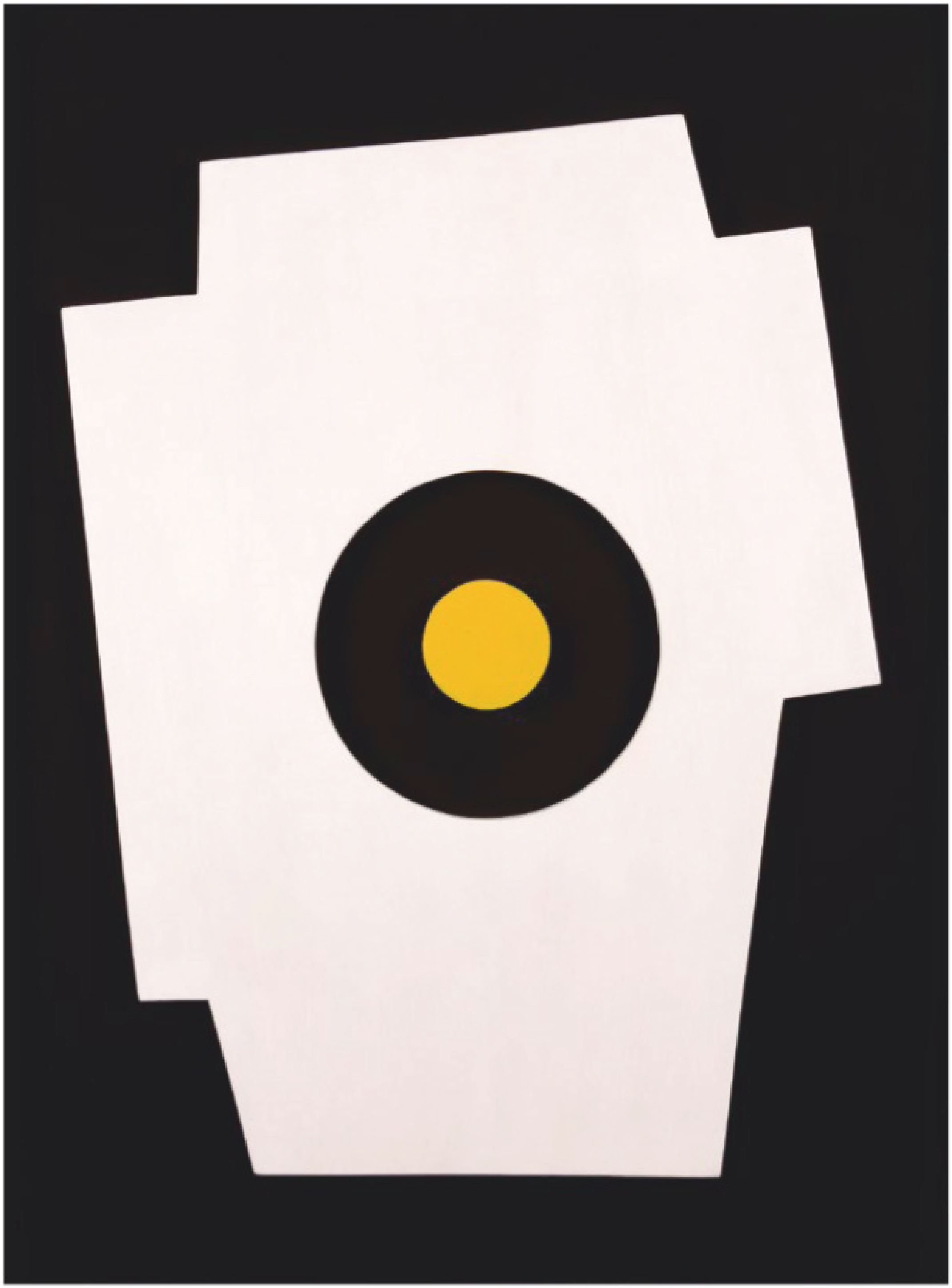
In the 20th century, abstraction freed the subject of painting to be the arrangement of shapes and colors. Without a natural order to follow, the question was inevitably asked: Why must the canvas be a rectangle? At the same time, the challenge of developing an abstract language led many artists to use collage in their preparatory work. Paper cut-outs allowed the artists to adjust their compositions with ease and led several American pioneers of abstraction to consider how this



Al Loving (1935-2005), *Septahedron #1*, 1970. Acrylic on canvas, 19⅛ x 22 in., signed and inscribed verso.



Alexander Liberman (1912-1999), *Omicron V*, 1961. Acrylic on canvas, 55¼ x 55¼ in., signed and dated verso.



Charles Green Shaw (1892-1974), *Day Break Construction*, 1938. Painted wood relief, 40 x 30 x 7/8 in., signed verso.

additive process could apply to their paintings. Our exhibition includes Charles Biederman, Gertrude Greene and Charles Green Shaw, the primary American artists to work in painted constructions or reliefs in the 1930s. These artists set the precedent for the shaped canvas of the 1960s.

Biederman (1906-2004) created his first reliefs and collages in 1935. Biederman wrote in his influential 1948 book, *Art as the Evolution of Visual Knowledge*, that 20th-century artists were challenged to keep painting relevant once photography freed art from its pictorial task. This put increasing importance on how to structure a composition leading painters to be more sculptural. Biederman encouraged artists to seek out manufactured materials to create new art that would not mimic nature. In his earliest constructions, Biederman made sculptural wall reliefs, using wood, thumbtacks and string as seen in *R-2, New York*, 1936.

Shaw (1892-1974) created one of his first constructions, *Day and Night Polygon*, in 1936. He cut a wood panel into a multi-sided shape and added wood elements to give it physical dimension. In a 1938 article for the magazine *Plastique* (edited by Jean Arp, Shaw and others), Shaw defined his plastic polygon as "a several-sided figure divided into a broken pattern of rectangles." Shaw also worked with



Charles Hinman (b.1932), *Untitled*, 1965.
Acrylic on shaped canvas, 18½ x 25½ x 6 in.,
signed and dated verso.

biomorphic forms screwed into a square or rectangle backboard, which he called reliefs. The process of composing a relief mirrored collage as Shaw prepared his wooden forms first then arranged them on a board, as seen in *Sky Float*, 1938, in our exhibition. Shaw exhibited 26 constructions (polygons, reliefs and cut-outs) at his New York dealer Valentine Dudensing in the spring of 1938. The exhibition included one of Shaw's most irregular shapes, *Day Break*, 1938, in which a white polygon is activated by a small yellow circle within it.

In the 1960s painting and constructions become a new form—the shaped canvas. In the group show *Seven New Artists* at the Sidney Janis Gallery in 1964, Hinman exhibited flat canvases balanced in suspension by cords and a few shaped canvases with physical depth, including *Poltergeist*, 1964, purchased by the Museum of Modern Art (MoMA). In Hinman's volumetric shaped canvases, he explores the fusion of the real space of sculpture and the illusionary space of painting. Hinman's bright colors and automobile-like curves give a Pop aesthetic to his 1960s paintings, possibly the influence of his first studio mate James Rosenquist. The biomorphic shape of *Untitled*, 1965, suggests a landmass and the stripes of color act like topographical markings with a central ridge of vibrant yellow accentuating the physical depth of the piece. *Untitled*, 1965, was purchased out of Hinman's 1965 exhibition at Feigen Gallery by Alfred Barr of MoMA. In the summer of 1965, Hinman was artist-in-residence at the Aspen Institute, where he produced about a dozen small paintings, including our *Orange Sunspot*, 1965. Hinman exhibited the *Sunspot* series focused on the inflection of a curve at Richard Feigen Gallery in January of 1966.

Liberman's (1912-1999) first major solo exhibition, held at Betty Parsons Gallery in 1960, included 15 circle paintings. Liberman found universality in circles, and they served as a tool to achieve pictorial and formal complexity in a composition. The tondo, *Omicron V*, 1961, consists of a black-and-white ground on which one red circle anchors the entire composition. With only three elements, Liberman created a unified image while the black-and-white division of the canvas creates depth ambiguity. *Omicron V* was one of three tondos in Liberman's 1962 exhibition at Betty Parsons Gallery. It is a classic example of Liberman's reductive approach, which led to his inclusion in MoMA's *The Responsive Eye,* an exhibition which presented the international Op Art movement in 1965.

Downing's (1928-1985) first shaped canvases were made in 1965 and 1966 when he applied his grids of colorful dots to parallelogram canvases. The parallelogram, a small shift from the rectangular canvas, pushed Downing's dot motif into a thrusting forward movement. Like other members of the Washington Color School, Downing's work engaged the raw canvas as an active component of a painting. For this reason, Downing saw the canvas shape as one more choice in the artist's creative process. One of Downing's parallelograms was included in Lawrence Alloway's *Systemic Painting* at the Guggenheim in 1966. The parallelogram in our exhibition is *Untitled (Variations of Red)*, 1966.

Reed (1919-2015) first considered

the overall form of a painting in 1966. He drew out shapes to see how color could work without a clear central axis. By twisting and pulling his grid to a peak, Reed created a five-sided shaped canvas he called *Topeka*. Intrigued by the effect of color pushing beyond the constraints of the canvas, Reed worked in increasingly complex shaped canvases from 1967 to 1970. Our exhibition offers shaped canvases from the *Marmara* (a sea in Turkey) and *Safid* (a river in Afghanistan) series, which have a centered depth that referenced looking through Islamic arches to sources of water.

Loving (1935-2005) studied painting at the University of Michigan, Ann Arbor. In 1968, he relocated to New York, and the following year became the first African-American to have a solo exhibition at the Whitney Museum of American Art. Loving's early works were often hexagonal to create three-dimensional renderings of geometric shapes. He took Josef Albers' nested squares and turned them into crystalline cubes, playing with the tension between flatness and spatial illusionism. *Septahedron LB4*, 1970, is a complex arrangement of triangles contained within a six-sided canvas. With three-dimensions conveyed through crisp outlining of each triangle's edges in elegant juxtaposing of pink, blue and green, Loving embraced perspective tricks to convey pictorial depth.

At the beginning of the 1960s, Clement Greenberg's call for painting to be flat still reigned. While Frank Stella's early shaped canvases stayed within Greenberg's doctrine, the physical depth in the paintings of Lukin and Hinman broke with "the rules." Lukin and Hinman set the stage for younger artists like Elizabeth Murray to redefine painting with her shaped canvases, which began in 1975 and mixed abstraction and representation, geometry and biomorphism. The shaped canvas movement is important as it paved the way for artists of the 1970s to reevaluate what painting could be and, in due course, opened the door to the diverse art produced today. ■



Paul Reed (1919-2015), *Safid*, 1968. Acrylic on canvas, 84 x 44½ in., titled, signed and dated verso.



Thomas Downing (1928-1985), *Untitled (Variations of Red)*, 1966. Acrylic on canvas, 54 x 109 in., signed verso.

Signs of Spring

A new show at Hawthorne Fine Art explores the delicate nature of spring

Hawthorne Fine Art
12 E. 86th Street
New York, NY 10075
t: (212) 731-0550
www.hawthornefineart.com

After moving to Walden Pond in the 1850s, Henry David Thoreau wrote that he made the migration so he could have "leisure and opportunity to see the spring come in." On the lookout for the first signs of this splendid season, Thoreau paid close attention to the "chance note of some arriving bird, or the striped squirrel's chirp," and was eager to "see the woodchuck venture out of his winter quarters."

As a season, spring is representative of renewal, rebirth and resurrection of earth's botanical beauty after winter hibernation comes to an end. This spring, Hawthorne Fine Art explores the beauty of the season and its different interpretations by American artists in *Blossoms: A Botanical Exploration of Spring in American Art*. Echoing the diversity of flora found in nature, the exhibition will feature works created in oil, watercolor, pastel and a variety of genres—including figural, uninhabited, cultivated and wild landscapes. A majority of the works in the exhibition come from historic, academically trained female artists—fitting for spring, a season ruled by Mother Nature.

Among these artists is Minnie Rankin Wyman (1871-1963) who employed the trompe l'oeil painting technique, a French phrase that translates to "fool the eye." The



Minnie Rankin Wyman (1871-1963), *Tabletop Bouquet,* 1888. Oil on canvas, 15½ x 23¼ in., signed and dated lower left: '1888'.



Minerva Josephine Chapman (1858-1947), *Lilacs*. Oil on canvas, 16 x 12½ in., signed lower right, inscribed: 'Étude Fleurs'.



Junius R. Sloan (1827-1900), *Afternoon Picnic*. Watercolor on paper, 16 x 11½ in., signed lower left.

technique first became popular during the Renaissance, bringing to life botany popular throughout the 19th century. Wyman's painting, *Tabletop Bouquet* (1888), depicts a lush group of colorful pansies and roses delicately arranged against a black background.

Another work included in the exhibition, *Roses*, by Claude Raguet Hirst (1855-1942)—a highly regarded female painter of hyperrealistic still lifes during the turn of the 20th century—portrays yellow, white and pink roses, nearly glowing against a dark green bushel of leaves and thorns.

The heterogeneity of flora depicted in the different botanical works featured throughout the exhibition is influenced by both the artists' personal interests and the region of the world in which the plants were observed.

For example, in *Magnolias* by Clara



Winslow Homer (1836-1910), *Fishing*, 1878. Charcoal and watercolor on paper, $8^{13}/_{16}$ x $10^{9}/_{16}$ in., signed lower right.



Clara Lotte Von Marcard-Cucuel (ca. 1915-1955), *Magnolias.*
Oil on canvas, 25 x 30 in., signed lower right.



Claude Raguet Hirst (1855-1942), *Roses.* Oil on canvas, 8½ x 10½ in., signed and dated: '1881'.

Lotte Von Marcard-Cucuel (ca. 1915-1955), the red tubular flowers—likely standing cypress or trumpet vine creepers from the American South—symbolize how the German artist emigrated to the United States to live and work.

While viewed at surface level, it's easy to read the exhibition's paintings merely as floral still lifes and nothing deeper. However, academic studies of the paintings provide windows into the experiences of the artists, their interests and the world around them.

Completed by Minerva Josephine Chapman (1858-1947) during her training at the Académie Julian in Paris, *Lilacs* demonstrates both the artist's use of classical academic composition and her decision to remain in Paris for a large duration of her career.

Although the backgrounds of the artists featured in *Blossoms* vary, their work at large is informed by detailed studies of nature drawn from two distinct yet related traditions in art history: still life drawing at European art academies and the rising popularity of natural history. These academies taught still life painting as a way to instill in artists important skills including concentration, composition and precision. Natural history, on the other hand, investigated the botanical specimens that often appeared in popular still life subject matter. Thus, the practice of observing, recording and studying nature became a symbolic practice of still life artists during the 18th and 19th century.

However, during this time not all springtime scenes were still lifes. Works by artists like J.M.W. Turner, John Constable and Junius R. Sloan often represented larger societal themes, such as the rise of tourism and nostalgia for the homestead.

Blossoms: A Botanical Exploration of Spring in American Art will be on view at Hawthorne Fine Art from April 6 through May 15. A selection of the works will also be on display at the gallery's booth at the Lyndhurst Mansion this April during *Antiques on the Hudson*. ■

Events & Fairs

Coverage of all the major art fairs and events taking place across the country.



Oscar Bluemner (1867-1938), *Character of a County in Pennsylvania*, ca. 1914. Oil on canvas, 30 x 40 in., signed lower right: 'Bluemner'. Courtesy Menconi + Schoelkopf. On view during *The Art Show*.

PREVIEWS

Better with Age

The Philadelphia Antiques & Art Show showcases exceptional works from the 17th century through today

April 26-28

Philadelphia Antiques & Art Show
The Navy Yard, League Island
Boulevard and Kitty Hawk Avenue
Philadelphia, PA 19112
t: (215) 763-8100
www.philadelphiaantiques
andartshow.com

Each year, the *Philadelphia Antiques & Art Show* elevates its game—for more than five decades, this prestigious show has welcomed some of the nation's most distinguished exhibitors dealing in antiques and fine art, including furniture, jewelry, crafts, silver, textiles, porcelain, paintings and other media. Held at The Navy Yard, featuring 1,200 gorgeous acres, the 2019 show runs from April 26 to 28. More than 60 dealers will be a part of the show this year, several of which include Arader Galleries, Avery Galleries, Gleason Fine Art, Diana H. Bittel Antiques, Betty Krulik Fine Art and many others. Diana Bittel, who is also one of the show's co-organizers along with Karen and Ralph DiSaia, says they are excited to welcome 10 new dealers to the 2019 show: Driscoll Babcock, Fleisher/Ollman, Guarisco Gallery, Ian Simmonds, Jeff R. Bridgman Antiques, Lost City Arts, Silver Art By D & R, Susan Teller Gallery, The Old Print Shop and Maria & Peter Warren Antiques.

"We have more painting dealers than we've ever had before," Bittel says. "It puts a different kind of edge on the show, which is nice."

"The *Philadelphia Antiques & Art Show* is one of the many events associated with the Philadelphia Museum of Art, which contributes so much to the cultural diversity of the region and country. Driscoll Babcock, one of the nation's oldest art institutions, is pleased to be participating in this year's show," says Dr. John Driscoll, president.



Matthew Hamilton; Timothy F. Rub, George D. Widener Director and CEO at the Philadelphia Museum of Art; Anne Hamilton, the 2018 show co-chair and the 2019 honorary show chair; and Ralph Muller, the CEO of the University of Pennsylvania Health System.



Hugh Mesibov (1916-2016), *Dialogue in Armor*, 1944. Egg tempera and oil on canvas, 30 x 24 in., signed and dated lower right. Courtesy Susan Teller Gallery.



Lawrence Nelson Wilbur (1887-1988), *Art Class (Ogunquit, ME)*. Oil, 25 x 30 in. Courtesy Gleason Fine Art.

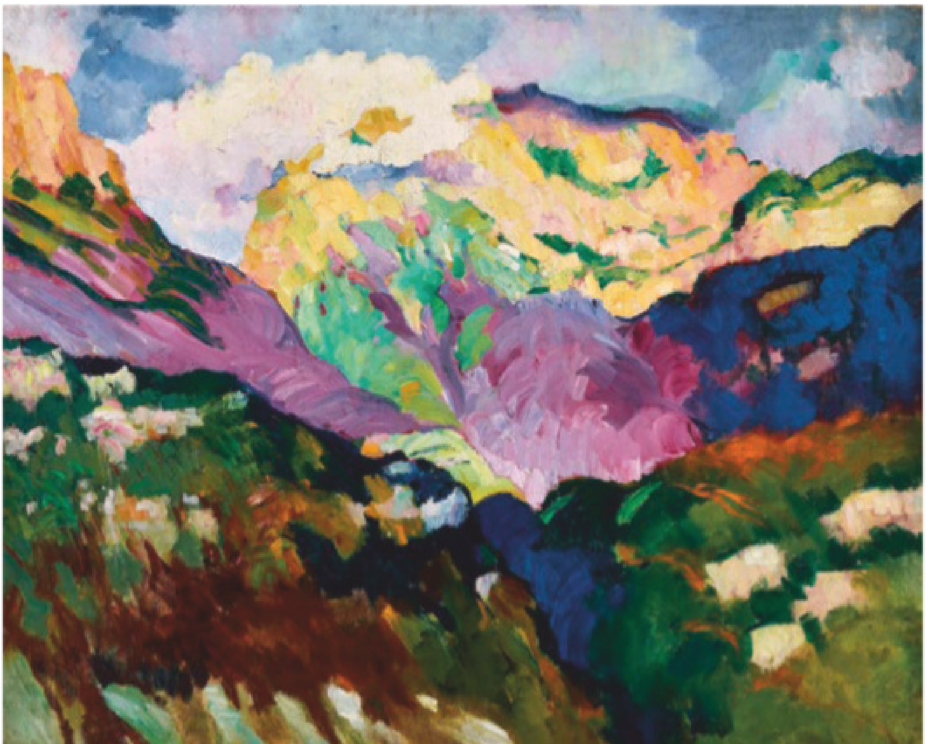
The 2019 iteration of the *Philadelphia Antiques & Art Show* brings yet another significant change. After a transitional period in 2018, the Philadelphia Museum of Art has officially stepped in as the show's beneficiary, taking over for Penn Medicine. While Bittel and the DiSaias still handle the day-to-day organizing, the Women's Committee at the Philadelphia Museum of Art also assists in management of the event.

"We are particularly excited about the *Philadelphia Antiques & Art Show*, as the Philadelphia Museum of Art takes the mantle and new dealers have joined the list of exhibitors," says Nicole Amoroso, managing director of Avery Galleries. "Everyone involved is focused on invigorating the show with new energy, and we are delighted to be a part of that."

A specialist in marine art, Bittel says she'll be exhibiting a number of nautical-themed works, circa 1810s and 1820s, as well as a needlework piece depicting the Philadelphia Water Works. "I love anything that's Philadelphia, so it's really neat to have," she says.

Somerville Manning Gallery's booth will include paintings by three generations of the Wyeth family: N.C. Wyeth, Andrew Wyeth and Jamie Wyeth, along with works by their contemporaries, according to gallery director Rebecca Moore.

Visitors can also attend a variety of programs throughout the weekend. On Friday, prominent interior designer Jeffrey Bilhuber gives a talk on his new book, *Everyday Decorating*, and offers practical decorating advice. Saturday afternoon Timothy Rub, the museum's George D. Widener Director and CEO, moderates a conversation with Beatrice Garvan, Curator Emerita of American Decorative Art and David Barquist, H. Richard Dietrich, Jr. Curator of American Decorative Arts about their publication *American Silver in the Philadelphia Museum of Art* and the exhibition the *Art of Silver*. Held each day of the show is a meet-and-greet in which visitors will have the chance to chat with dealers as they discuss their areas of expertise. ■



Arthur B. Carles (1882-1952), *Chamonix*, ca. 1912. Oil on canvas laid down to Masonite, 32 x 39¼ in. Courtesy Avery Galleries.



Visitors at *The Art Show* 2018. Photograph by Scott Rudd.

Paint the Town

The Art Show sets the tone for New York's bustling art fair season

February 28-March 3

The Art Show
Park Avenue Armory
643 Park Avenue
New York, NY 10065
www.artdealers.org

The Art Show returns on February 28, kicking off the New York art world's own version of March Madness—a month jampacked with art fairs, gallery openings and the like. The annual event, organized by the Art Dealers Association of America (ADAA), is recognized as one of the longest running art fairs in the country.



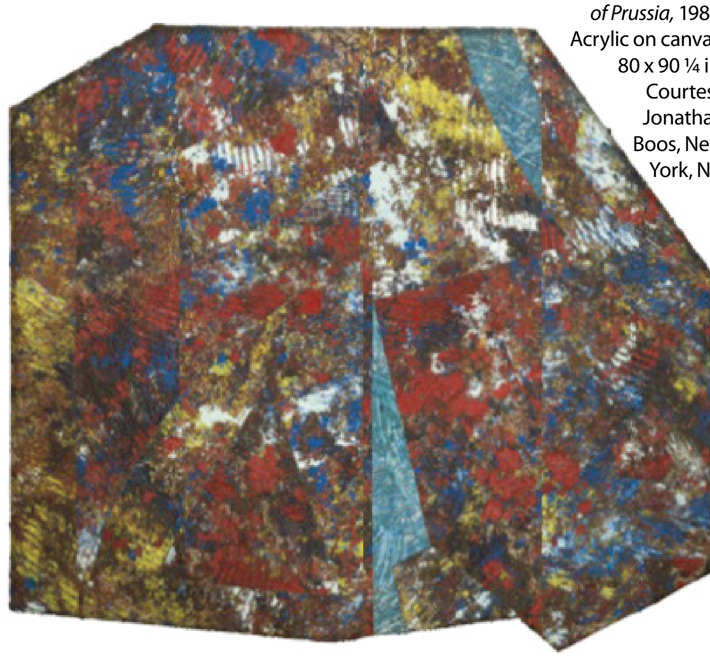
The Art Show 2018. Photography by Scott Rudd.



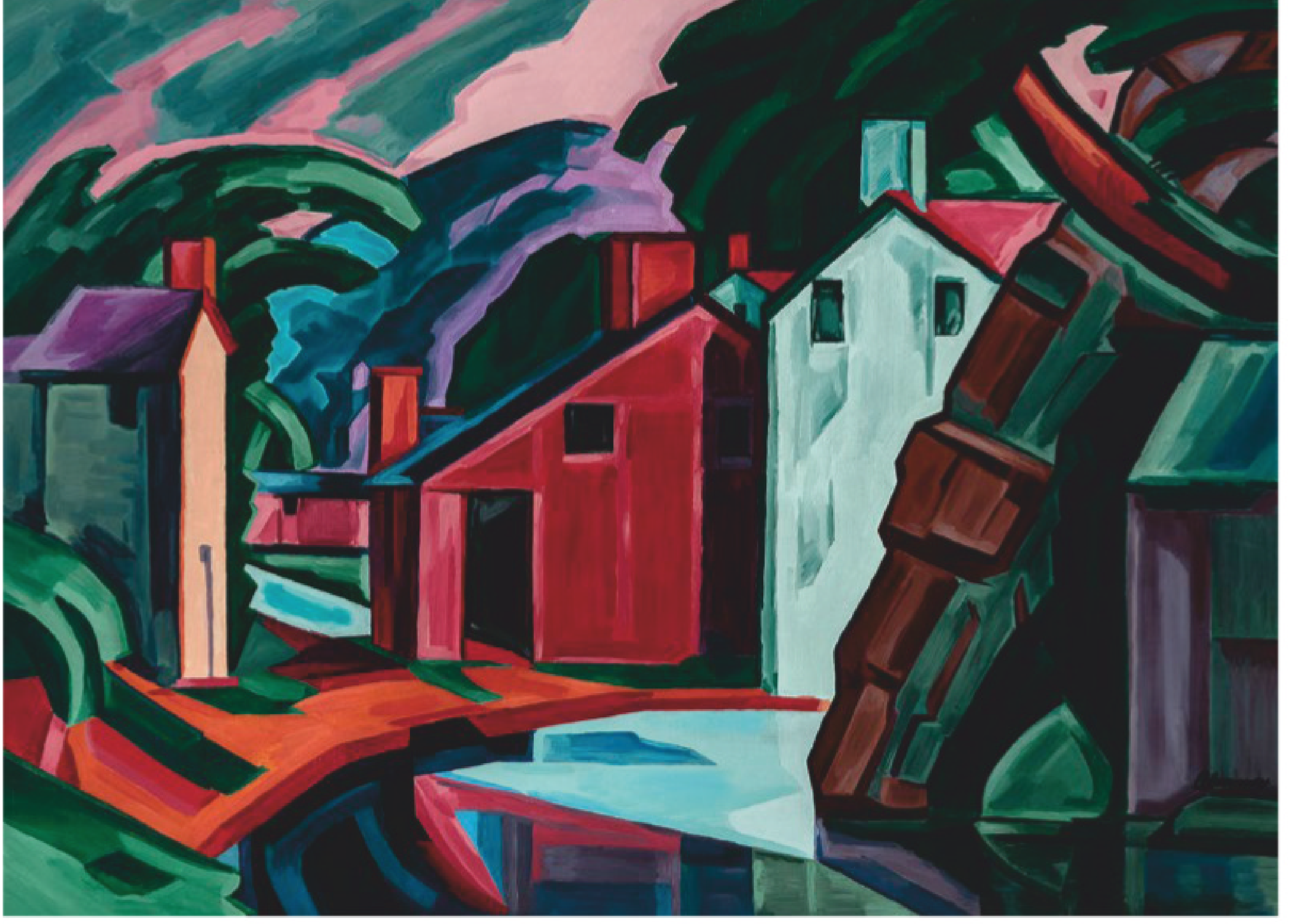
Mary Cassatt (1844-1926), *Sara in a Bonnet with a Plum Hanging Down at Left (No. 2)*, ca. 1906-07. Pastel on paper, 17 x 15 in. Courtesy Hirschl & Adler Galleries, New York, NY.

This year's five-day affair promises "intimately scaled and thoughtfully curated presentations of the highest quality—fostering active conversations with gallerists, new relationships and close looking at works by artists from a variety of genres, practices, and national and international origins," according to the ADAA.

"We have put considerable thought into the strengths of the ADAA through its many members who are the leading art dealers in the United States," says Andrew Schoelkopf, the organization's president and partner at Menconi + Schoelkopf. "It is only natural that we are working to weave those strengths into the experience we hope visitors will have when they come spend a few hours at *The Art Show.* In discussing the fair with our exhibitors, I know we all share enthusiasm for our focus on connoisseurship and helping *The Art Show*'s visitors to learn and experience the art with the help of an incredibly knowledgeable slate of exhibitors who are passionate about the artists and artworks they show. This year's presentation comes on the



Sam Gilliam (b. 1933), *King of Prussia,* 1980. Acrylic on canvas, 80 x 90 ¼ in. Courtesy Jonathan Boos, New York, NY.



Oscar Bluemner (1867-1938), *Character of a County in Pennsylvania*, ca. 1914. Oil on canvas, 30 x 40 in., signed at lower right: 'Bluemner'. Courtesy Menconi + Schoelkopf, New York, NY.

heels of an enormously positive showing last February and should be our best show ever."

The 2019 rendition of *The Art Show* will feature panels and conversations with major collectors, museum leaders and industry experts including Pamela Joyner, Amy Sadao and Tom Hill. The event will also be getting an upgraded look, designed by Bade Stageberg Cox Architects, an award-winning firm focusing on the design of art galleries, museums and spaces for private collections.

Most importantly, however, admission proceeds from *The Art Show* and the gala preview will benefit Henry Street Settlement, a leading social service, arts and health care organization based in New York. Since its inaugural event over three decades ago, *The Art Show* has raised over $31 million for the nonprofit.

"We have a great slate of exhibitions this year," explains Schoelkopf. "I am extremely excited to see Castelli Gallery's installation of nearly 20 drawings by Roy Lichtenstein, which promises to be a museum-quality installation, which I expect to attract considerable attention and to be enjoyed by many of our visitors. That show is a good reminder of how special it is to be able to see so many great works of art in such an enjoyable way in one weekend in Manhattan."

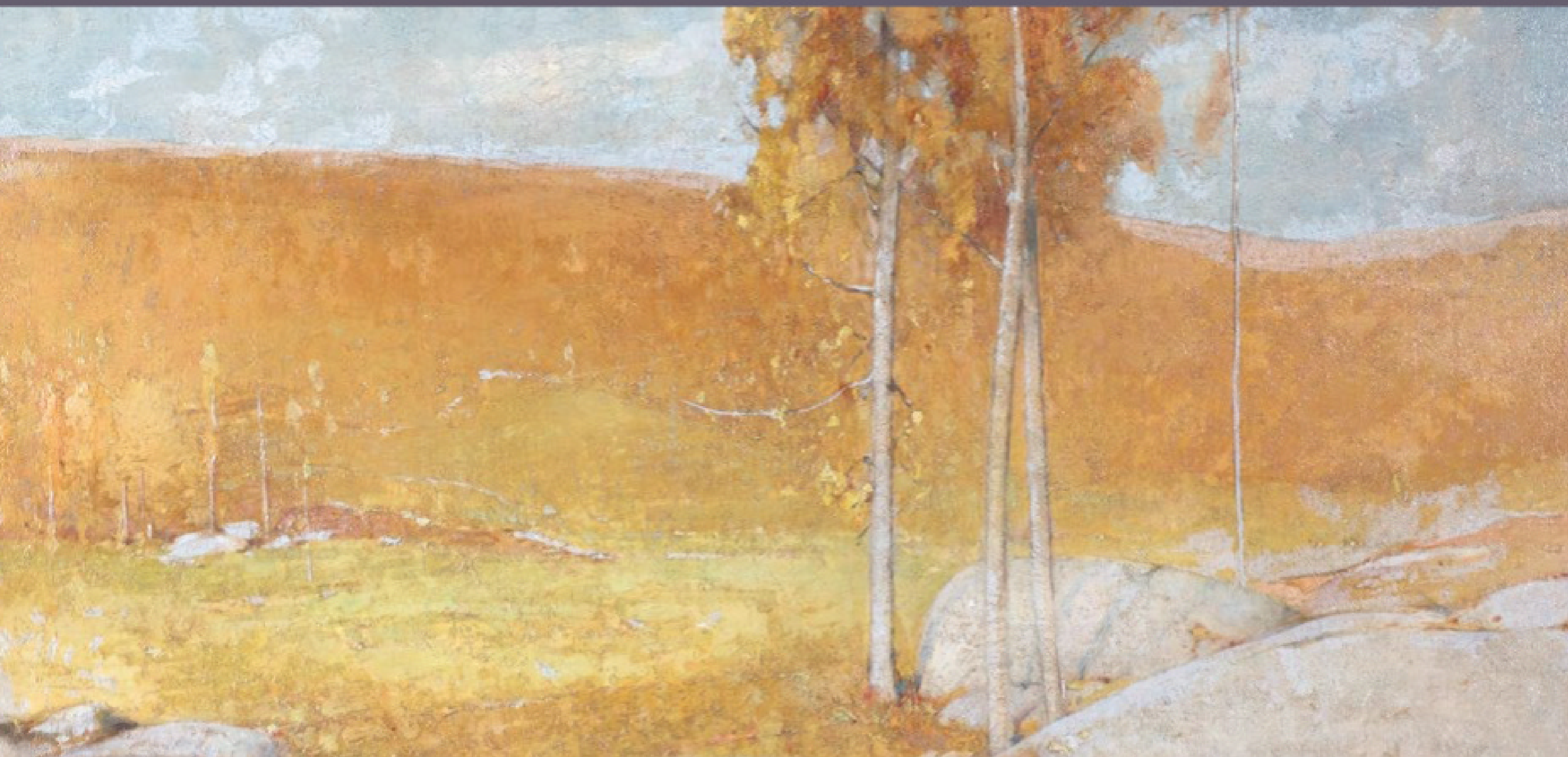
The Art Show will take place February 28 through March 3, with a gala preview on February 27 from 5 to 9:30 p.m. ■



Henry Ossawa Tanner (1859-1937), *Sodom and Gomorrah*, ca. 1920-24. Oil on canvas, 41½ x 36½ in., signed. Courtesy Michael Rosenfeld Gallery LLC, New York, NY.

Museum Exhibitions

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Emil Carlsen (1848-1932), *Late Fall Day in Windham* (detail), 1904. Oil on canvas, 24⁵/₈ x 29⁵/₈ in. William Benton Museum of Art, Storrs, Connecticut. On view at Lyman Allyn Art Museum.

PREVIEWS

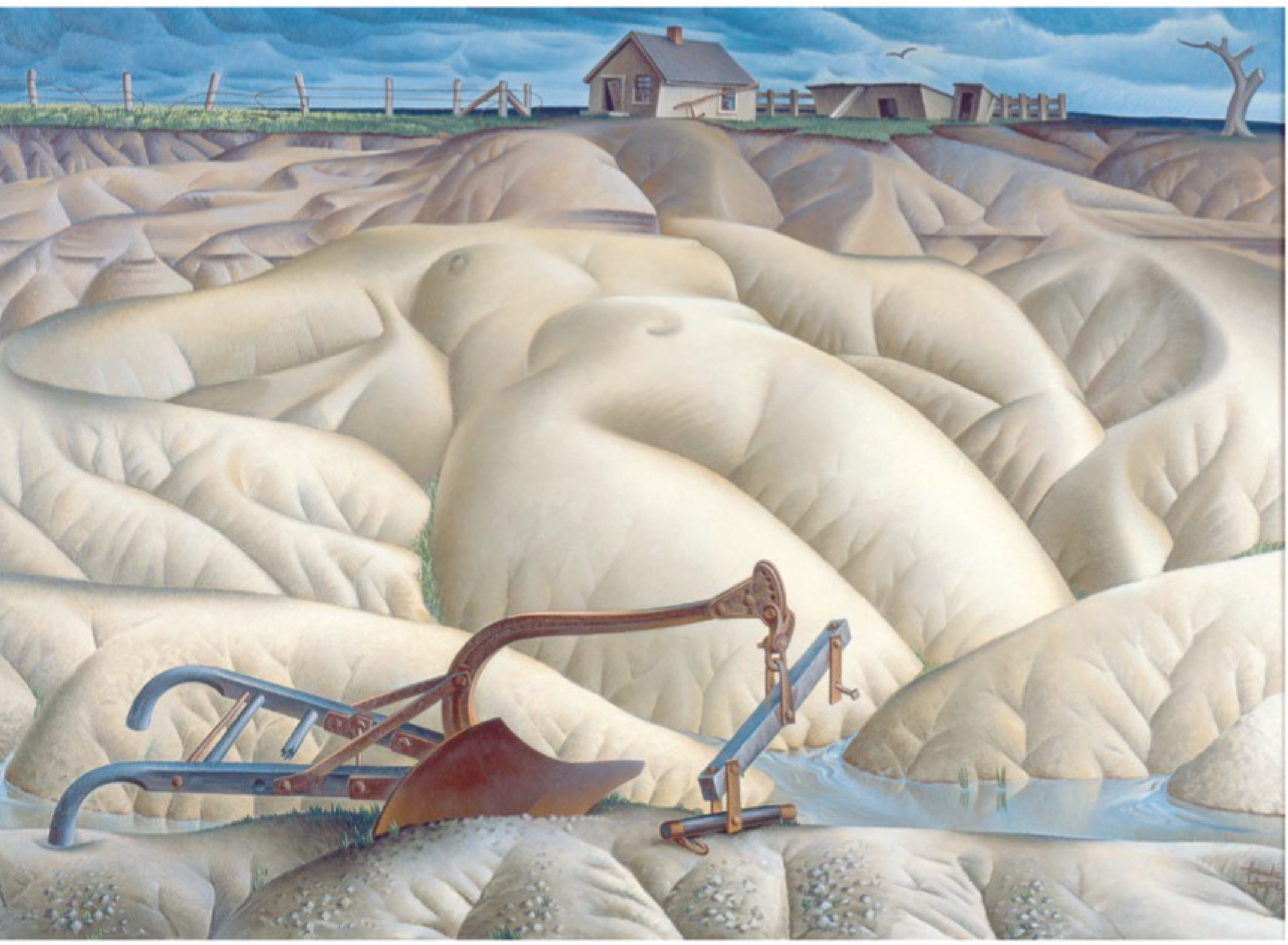
Double-edged

An exhibition at the Philbrook Museum examines the positive and negative implications of technological and industrial progress in the 20th century

Through May 26

Philbrook Museum of Art
2727 S. Rockford Road
Tulsa, OK 74114
t: (918) 749-7941
www.philbrook.org

The 20th century saw a dramatic rise in industrial technology. From 1910 to 1960, America's landscape was drastically altered—railroads and power lines were built across rural areas throughout the country, and cities welcomed streamlined machinery and more modern styles in art and architecture, amassing a great sense of pride in a strong and prosperous America. Less frequently discussed, however, are the harmful social and environmental effects it fostered. Progress is both a positive and a cautionary tale. An exhibition at the Philbrook Museum of Art running through May 26 explores the paradox of progress through the lens of American industry in the 20th century. With more than 60 paintings,



Alexandre Hogue (1898-1994), *Erosion No. 2 - Mother Earth Laid Bare*, 1936. Oil on canvas, 46 x 61½ x 2½ in. Philbrook Museum of Art, Tulsa, Oklahoma. Museum purchase, 1946.4.



Rockwell Kent (1882-1971), *Endless Energy for Limitless Living*, ca. 1945-46. Oil on canvas, 44 x 48 in. The Dayton Art Institute, Gift of Dane and Kerry Dicke, 1994.60.

Philip Evergood (1901-1973), *Spring*, 1934. Oil on canvas, 25 x 30 in. Columbus Museum of Art, Ohio: Museum Purchase, Derby Fund, from the Philip J. and Suzanne Schiller Collection of American Social Commentary Art 1930-1970.



photographs, prints and design objects on display, *Making Modern America* aims to highlight the works of artists portraying the societal and environmental changes during this 50-year period. Artists include noted figures George Bellows, Charles Sheeler, Thomas Hart Benton and Jacob Lawrence, as well as less-established names like Doris Lee and Lucienne Bloch.

"It looks at the spread of energy industry across the country, looking at how artists portrayed this industrial growth positively as well as almost ominously," says Catherine Whitney, chief curator and curator of American art at the Philbrook



Louis Lozowick (1892-1973), *Red Circle*, 1924. Oil on canvas, 18 x 15 in. The Jan T. and Marcia Vilcek Collection, 2014.04.01.

Museum. The show was inspired by the museum's standard oil collection and includes a number of works on loan from Crystal Bridges Museum of American Art, the Smithsonian and others. "There are a lot of modernist works like cubism, impressionism and futurism," says Whitney. "Also a lot of realist and regional works that show industry in America—laborers, the everyday man." The exhibition is broken into four sections: Modern Metropolis, Industrial Power, Heroic Labor and the Paradox of Progress, Whitney explains.

She mentions a 1927 oil by precisionist painter Elsie Driggs, *Blast Furnaces*, as a prime example of commentary on the contradictory nature of progress. The image portrays the "powerful, beautiful velvety black paintings of the steel industry in Pittsburgh," says Whitney. "The artist even said 'these shouldn't be beautiful,



Russell Lee (1903-1986), *Migrant Family In Their Automobile East of Ft. Gibson, Oklahoma*, 1939. Gelatin silver print, 11 x 14 in. Philbrook Museum of Art, Tulsa, Oklahoma. Museum purchase, 1983.1.16.

but they are.'" Alexandre Hogue's iconic *Erosion No. 2 - Mother Earth Laid Bare*, an oil painted in 1960, will be featured as well. The piece, a dust bowl picture of the ravaged earth outside of Dallas, is vast and foreboding—a depiction of how the prairie grasses were massively mowed and plowed down as a result of industrial practices gone unchecked. "It's implying that the hand of man created this environmental and ecological disaster," says Whitney. "Sometimes it was an artist who noticed something. Sometimes they were just documenting."

Another prominent work in the exhibition is Rockwell Kent's *Endless Energy for Limitless Living* from the Dayton Art Institute. "This was a painting of a series of about 12 on commission. [Kent] was commissioned by a coal company after World War II that looked at how coal could benefit society, to make it the energy choice of post-war," Whitney explains. "Postwar, everyone's excited but worn out, and things were moving in a different direction visually with abstract expressionism. And this coal company commissioned him to do this advertising campaign." In the piece, a monolithic golden figure towers over a coal factory sending down a thunder strike of energy.

Throughout the series, Kent includes this "muscular, heroic" god as an allegory for energy in almost every piece, Whitney adds. "So this is a very loaded image."

Whitney says that when curating *Making Modern America*, she wanted to include a wide variety of artwork: semi-cubist works, glowing metropolis scenes, modern age, machine age and art deco period pieces, examining how that boom started, its continued growth and how artists responded to it. "We're asking, 'Is this change always positive?'" she says.

The exhibition will also show about a dozen domestic objects of industrial design, including everyday items like cigarette cases, clocks and turnstiles as a larger exploration of modernity. In addition to the spotlight exhibition on the Philbrook's main campus, a show of contemporary artists will take place at the downtown location that surveys human-made effects on the environment. ■

Renaissance Revival

An exhibition at the Cummer Museum re-examines the work of prolific Harlem Renaissance artist Augusta Savage

Through April 7

Cummer Museum
829 Riverside Avenue
Jackson, FL 32204
t: (904) 356-6857
www.cummermuseum.org

During the Harlem Renaissance, a gifted sculptor by the name of Augusta Savage overcame poverty, racism and sexual discrimination to become both a catalyst for change and one of the country's most influential artists of the 20th century. As an African-American woman pursuing a career in the arts in the 1920s and 1930s, Savage had to overcome extreme adversity to establish herself not only as a respected artist in her own right but also as an influential teacher of other black artists. Although well-known during her lifetime, a re-examination of Savage's work has been long overdue.

Through April 7, the Cummer Museum will shed light on the prolific artist, activist and teacher. Organized by guest curator Jeffreen M. Hayes, *Augusta Savage: Renaissance Woman* examines Savage's life's work in addition to the work of the many African-American artists she taught and inspired.

For Hayes, the decision to curate an exhibition about Savage was an easy one. "We're in this moment where art history is expanding. We're looking at who we've previously overlooked and trying to examine them in a larger context with other artists who were working during the same time period," she says. "In a time where artists wear many hats, there are lessons that can be learned from Augusta Savage, who was doing the same thing in the early-20th century... As I was doing my research for the exhibition, one of the things that I was most surprised about was just how deep Augusta Savage's interest was in creating. Not only was she a talented sculptor, but she also wrote short stories, wrote poetry, painted, provided



Andrew Herman. Federal Art Project, Works Progress Administration. Augusta Savage with her sculpture Envy, ca. 1937. Gelatin silver print, 10 x 8 in. Schomburg Center for Research in Black Culture, NYPL, Photographs and Prints Division, Arts & Artists-Prophet, Nancy-Stull, Henry, 83-49-3 Box 6.



Jacob Lawrence (1917-2000), *The Card Game*, 1953. Tempera on board, 19 x 23½ in. SCAD Museum of Art Permanent Collection. Gift of Walter O. Evans and Mrs. Linda J. Evans. © 2018 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.



Augusta Savage (1892-1962), *Laborer*, 1934. Watercolor on paper, 15½ x 11¼ in. Schomburg Center for Research in Black Culture, NYPL, Arts and Artifacts Division, PA.X.063. Augusta Savage © Art and Artifacts Division, Schomburg Center for Research in Black Culture, The New York Public Library.



Augusta Savage (1892-1962), *Portrait Head of John Henry*, ca. 1940. Patinated plaster, 6⅝ x 3½ x 4¾ in. Museum of Fine Arts, Boston. The John Axelrod Collection—Frank B. Bemis Fund, Charles H. Bayley Fund, and The Heritage Fund for a Diverse Collection, 2011.1813.

mentorship and taught art."

Born in 1892 in Green Cove Springs, Florida, Savage spent most of her young adult life in the same state she was born in. In 1921, she moved to New York City to further her artistic skills at the School of Art at Cooper Union for the Advancement of Science and Art. Savage later traveled to Paris to study her craft.

"A lot of the black artists at the time were leaving the U.S. to go to Paris because there, they were finally seen as artists, not just 'black people' or 'black artists'," Hayes explains. "She entered

a sense of community while she was there. It was a very inspirational time for her where she was making a lot of work."

After this transformative experience, Savage returned to New York to open her Harlem studio to the public, where she offered free art education and began mentoring a number of artists. Due to the overwhelming success of the studio, the Federal Art Project (FAP) of the Works Progress Administration (WPA) invited Savage to open the Harlem Community Arts Center (HCAC), which would serve as a model for art centers opening across the nation during the Great Depression. Shortly after opening HCAC, Savage presented her masterpiece, *The Harp*, at the 1939 New York World's Fair. Thanks to the success of *The Harp*, Savage opened the Salon of Contemporary Negro Art—the first gallery in the country to exhibit black artists. After the gallery closed, Savage moved to Saugerties, New York, and returned to teaching other African-American artists, including muralist Charles Alston, sculptor William Ellisworth Artis and painter Gwendolyn Knight, whose works are also featured in the exhibition. Not only did Savage teach these artists critical technical skills, she also provided them valuable mentorship, even helping some obtain jobs at organizations like FAP, WPA and HCAC.

"Because of her involvement with other artists, her role in creating groups for black artists and being outspoken about the lack of opportunities for black artists, I would say that her art was an avenue for activism," Hayes says. "Yes, this was an artist who was at the height of her career. She had a lot of presence and opportunity, but also a lot of challenges and obstacles because of who she was."

In addition to Savage's artwork, the exhibition will also feature historical artifacts, including letters that were exchanged between Savage and civil rights activist W.E.B. Du Bois.

"The visitors will get a fuller sense of Augusta Savage not just as an artist, but as a woman trying to make her way through the art world," Hayes says. She continues, "Talking about race, culture and identity is very important and is an element throughout the show. I really wanted to present as full of a picture as I could of who she was as a person." ■



Romare Bearden (1911-1988), *Reclining Nude*, 1979. Collage on board, 15½ x 23½ in. SCAD Museum of Art Permanent Collection. Gift of Walter O. Evans and Mrs. Linda J. Evans. Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY.

American Moderns in Watercolor

An intimate exhibition of watercolors by Edward Hopper and his contemporaries is on view at the Wadsworth Atheneum Museum of Art

Through March 17

Wadsworth Atheneum Museum of Art
600 Main Street
Hartford, CT 06103
t: (860) 278-2670
www.thewadsworth.org

During the 1920s and '30s, a number of American artists began experimenting with watercolors and artistic styles, pushing beyond the confines of classical oil painting and academic ideals. These artists were influenced by European modernists as well as the changing American landscape brought on by industrialization. The Wadsworth Atheneum Museum of Art has been at the forefront of collecting paintings from this period of evolution, especially the works of Edward Hopper.

Through March 17 the Hartford, Connecticut-based museum will mount *American Moderns in Watercolor: Edward Hopper and His Contemporaries*, an intimate exhibition of 16 watercolors from its permanent collection. There will be four pieces by Hopper on view, including the first watercolor the museum purchased by the artist in 1928, and works by John Marin, Charles E. Burchfield, Stuart Davis, Preston Dickinson and more.

"Watercolor had a unique popularity in the early decades of the 20th century. Edward Hopper is such an important part of that story, and watercolor is an important part of the evolution of his career," says Erin Monroe, the museum's Robert H. Schutz Jr. Associate Curator of American Paintings and Sculpture. "He made his first museum sales with watercolor works. They represent this moment in the mid-1920s when he starts to get critical recognition. These are the works that form the backbone of the exhibition."

His piece *Marshall's House* was another important early acquisition for the museum. In 1930, Hopper and his wife began to visit South Truro on Cape Cod where they eventually purchased a home that they returned to



Reginald Marsh (1898-1954), *New York*, 1938. Opaque and transparent watercolor over graphite on wove paper. Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund (1939.209). © 2018 Estate of Reginald Marsh / Art Students League, New York / Artists Right Society (ARS), New York.



Edward Hopper (1882-1967), *Marshall's House*, 1932. Opaque and transparent watercolor over graphite on wove paper. Wadsworth Atheneum Museum of Art, Hartford, CT. Purchased through the gift of Henry and Walter Keney (1933.93). © 2018 Heirs of Josephine Hopper / Licensed by Artists Rights Society (ARS), New York.



John Marin (1870-1953), *From the Bridge, N.Y.C.*, 1933. Opaque and transparent watercolor with charcoal and collage on wove paper. Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund (1948.479). © 2018 Estate of John Marin / Artists Right Society (ARS), New York.



Charles E. Burchfield (1893-1967), *Looking Thru a Bridge*, 1938. Opaque and transparent watercolor over graphite on wove paper. Wadsworth Atheneum Museum of Art, Hartford, CT. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund (1939.208). Reproduced with permission of the Charles E. Burchfield Foundation.

every summer. This 1932 piece depicts his neighbor's house on the Cape.

"If I think of [the movement] as a family, Hopper is about the same age as Stuart Davis and Preston Dickinson. They're emerging around the same time. John Marin is sort of the father of this movement of modernists. He's about 12 years older than Hopper," explains Monroe. "Marin is working at a pivotal moment when European modernism is being introduced through people such as Alfred Stieglitz, who was showing watercolors by Cézanne. Marin takes what he's seeing in European watercolor and applies it to American modernism. Watercolor was his primary medium. He is a perfect example of someone who excelled in watercolor in ways that were different from his oils."

Marin is represented in the show by his 1933 painting *From the Bridge, N.Y.C.* that is marked by his energetic brushstrokes capturing the skyscrapers of New York City. The vantage point is looking into the city from the outside, rather than being in its confines already.

"Stuart Davis is a counterpoint to Hopper and Marin, who were using transparent watercolor that is more washy and watery. Davis prefers opaque watercolor called gouache, and you have graphic quality in his paintings," Monroe says. "He has these hard edges and wonderful use of signage and lettering, and an interest in what's





Stuart Davis (1892-1964), *Gas Pumps*, 1935. Opaque watercolor with pen and black ink on illustration board. Wadsworth Atheneum Museum of Art, Hartford, CT. Gift of Henry E. Schnakenberg (1952.388). © 2018 Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), New York.

defining the modern landscape in ordinary motifs. That comes out really explicitly in the show in a work called *Gas Pumps*. It is a view of a harbor in Gloucester, but right in the foreground is the gas pump, which signifies the rise of the automobile and a new moment in American culture where you're exploring [the country] by car."

Similar to Marin, Burchfield preferred working in watercolors to oils. His paintings were often large in scale as he would attach multiple pieces of watercolor paper together. His piece *Looking Thru a Bridge*, 1938, is a contrast from his rural Ohio living in portraying an industrial waterfront in Buffalo, New York. "We acquired it just months after it was painted, which gets back to how the Wadsworth had an exceptional interest in collecting what was modern art of the time and watercolors," Monroe shares.

When visiting the museum, the 16 paintings will be spread across two galleries. The first will feature the more rural, coastal environments and the second will feature the urban, industrial scenes. "I think the show makes it pretty clear that American artists found their voice in watercolor in ways that were not in keeping with a particular style or school," Monroe says. "In other words, they took ownership in a traditional medium and breathed new life into it and made it modern. It demonstrated what close looking they were doing of everyday settings or subjects." ■

Sitting Pretty

Museum of Fine Arts, Boston prepares for a major John Singer Sargent exhibition with its first-ever exhibition lab

Through June 23

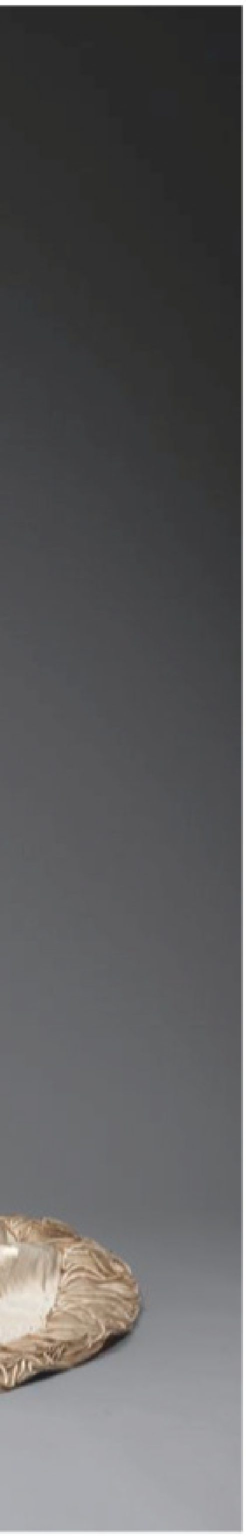
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115
t: (617) 267-9300
www.mfa.org

In preparation for a major exhibition dedicated to the works of the man considered to be the leading portrait painter of his generation, the Museum of Fine Arts, Boston has unveiled its inaugural exhibition lab—part of MFA's master plan for 2020, the year the museum will celebrate its 150th anniversary. On exhibition through June 23, *Sargent and Fashion* explores the use of fashion in John Singer Sargent's paintings, providing an opportunity for visitors to go behind-the-scenes and provide feedback on the ideas presented in the exhibition. While the lab is a small sampling of MFA's extensive collection of Sargent's work and the clothing that inspired it, it's an integral part of planning the much larger exhibition slated for 2021-22.

The 2021-22 exhibition plans to take a deep dive into questions such as "What is the role of fashion in Sargent's work?", "Who decided what sitters wore?" and "What do these clothes reveal about nationality, power, dynamics and taste?" Although the exhibition lab explores these themes to an extent, it mainly focuses on how



Jean-Philippe Worth (1856-1926) for **House of Worth (Paris, 1858-1926)**, *ball gown*, ca. 1902. Silk damask trimmed with net, glass beads, faux pearls and rhinestones. Gift of Jane Norton Nichols, 2003, 2003.288.1-2. Photograph © Museum of Fine Arts, Boston.



Sargent's work and its historical context is being presented, addressing the best ways to present historical art in a contemporary world. "The lab is mainly for us to query our potential audience for the big exhibition," says Pamela Parmal, MFA's curator of textiles and fashion arts. "Based on the responses we've gotten, people have really sat down and been thoughtful about providing great notes for us."

Parmal says that one of the key issues the lab addresses is cultural appropriation. During Sargent's time, it was common for sitters to dress in clothing that belonged to cultures other than their own. While the curators of the exhibition aim to present as full of a picture of Sargent's work and lifetime as possible, they've questioned whether these portraits are appropriate to include—so long as they provide the historical context of the paintings—or whether they are a piece of history better left in the past. "Our audience has been really thoughtful about this whole issue and how we should address that in the show," Parmal adds.

Works on view in the exhibition lab include a painting of Mrs. Edward Darley Boit in a polka-dot gown and a painting of Mrs. Charles E. Inches in a burgundy velvet evening gown. The gown that Mrs. Inches wore in her portrait and a white gown, circa 1895, by Jean-Philippe Worth for House of Worth, worn by Jane Norton Morgan in one of Sargent's portraits, are also on display.

"He was very involved with the sitter in choosing the garment," Parmal explains. "What his sitters wore was quite important to him. He would even change things slightly to end up with a better picture."

This is evident in Mrs. Morgan's gown, especially when comparing her portrait with the garment. In the painting, the neckline of the gown is shifted and the patterning is altered. As for Mrs. Inches' gown, it's hard to say if what's depicted in Sargent's portrait



John Singer Sargent (1856-1925), *Mrs. Charles E. Inches (Louise Pomeroy)*, 1887. Oil on canvas. Anonymous gift in honor of Mrs. Charles Inches' daughter, Louise Brimmer Inches Seton, 1991, 1991.926. Photograph © Museum of Fine Arts, Boston.



Evening dress, ca. 1887-1902. Silk velvet with silk weave lining. Anonymous gift in honor of Louise B. Seton, 2013, 2013.1653.1-3 Photograph © Museum of Fine Arts, Boston.



John Singer Sargent (1856-1925), *Mrs. Edward Darley Boit (Mary Louisa Cushing)*, 1887. Oil on canvas.
Gift of Miss Julia Overing Boit, 1963, 63.2688. Photograph © Museum of Fine Arts, Boston.



Exhibition Lab: Sargent and Fashion at the Museum of Fine Arts, Boston. November 10, 2018, through June 23, 2019. Edward and Nancy Roberts Family Gallery. Photograph © Museum of Fine Arts, Boston.

of her is what the gown actually looked like, since it was significantly altered about six years later. Regardless, both Sargent and his sitters were strategic about what clothing was depicted. "Clearly he is painting sitters from the upper class," Parmal says. "The clothes were very much a statement of status for them. I think that, for Sargent, it was more about creating a pleasing painting." Parmal continues, noting Sargent's masterful use of light and texture in his portraits. "His utility as a painter is just extraordinary," she says. "He had the ability to create the texture or feel of cloth with just a few brushstrokes, which is amazing. He clearly loved fabric and Old Master paintings."

While Parmal has learned a lot about Sargent's techniques as a painter through this experience, she says that the exhibition lab—this being her first—has taught her even more about blueprinting exhibitions. "This show brings you back as a curator and puts you in the seat of the visitor," she says. "It really reflects the museum's 2020 plan. We're going forward collaboratively and this is a great step toward that." ■

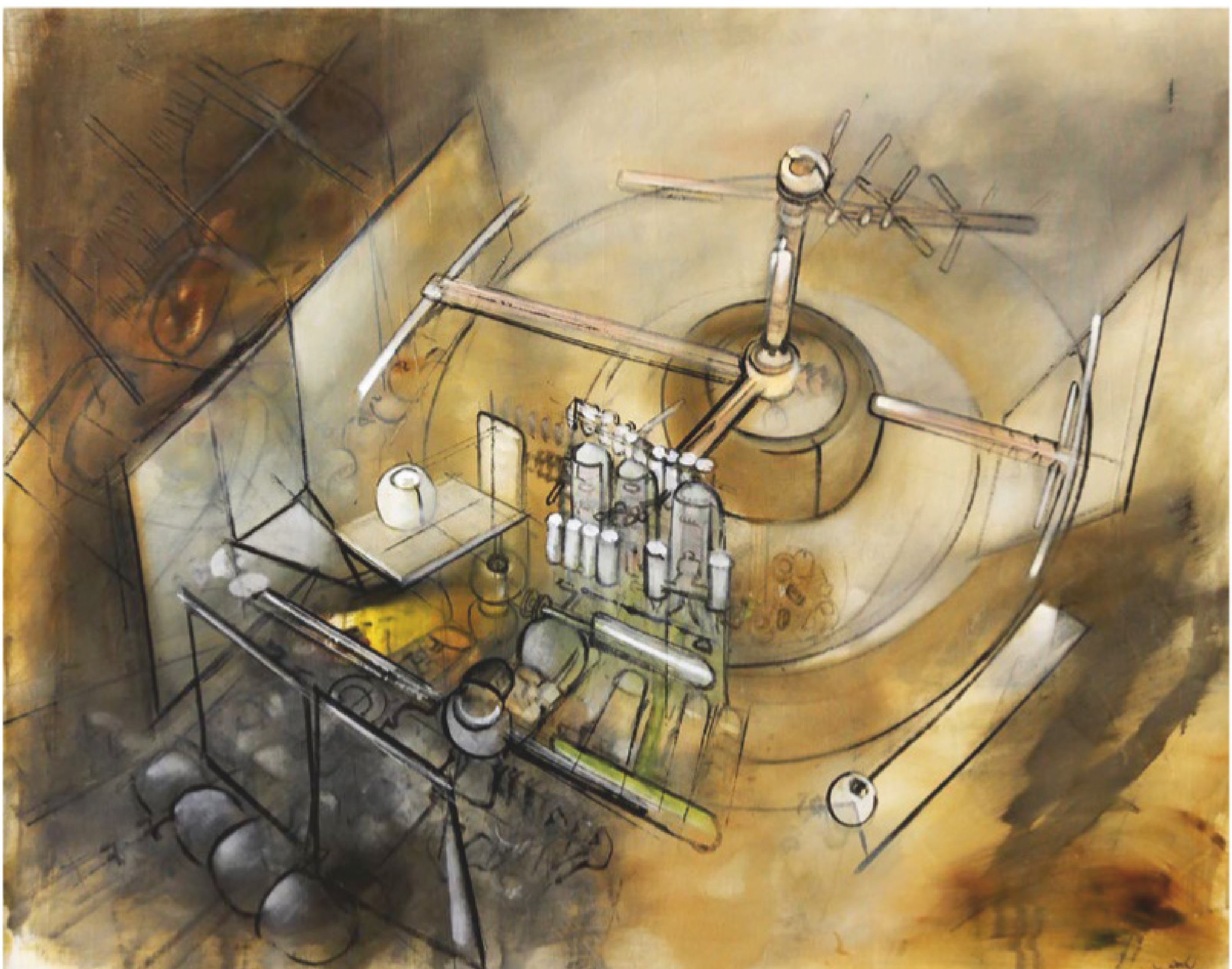
Submerging into the Surreal

An exhibition at the State Hermitage Museum in Russia explores the surrealist work of Roberto Matta

April 4-June 30

State Hermitage Museum
2 Palace Square
St. Petersburg, Russia
t: +7 (812) 710-90-79
www.hermitagemuseum.org

The State Hermitage Museum in St. Petersburg, Russia, continues its exploration of surrealism with the exhibition *Roberto Matta and the Fourth Dimension* April 4 through June 30. It will be the first exhibition of the Chilean artist's work in Russia and the first major exhibition of his work since the Museum of Modern Art's *Matta* in 1957. It reestablishes recognition of his role as an international artist and a catalytic force in the development of abstract expressionism as well as his influence on his fellow artists Jackson Pollock, Arshile Gorky, Mark Rothko and Robert Motherwell. More than 8 years in the making, it was



Roberto Matta (1911-2002), *Le Champs de la Memoire*, 1957. Oil on canvas, 45¾ x 59 in. Private collection.



conceived by Matta's friend and dealer in the '80s, Thomas Monahan, and later, Nic Iljine, who was the European representative for the Solomon R. Guggenheim Foundation.

Matta (1911–2002) worked as an architectural draftsman for Le Corbusier in the 1930s and was friends with the great artists of his time from his countryman, poet Pablo Neruda, to the French writer André Breton. His fantasy architectural drawings earned him recognition by the surrealists.

The museum notes, "Courage, thirst for knowledge, being open to new trends in art, deep psychological insight and keen interest in technical progress made Roberto Matta an outstanding figure in the world of art. That said, he never decisively joined any trend in painting: experimenting on the edge of art and science, he never became a 'complete' Surrealist. His drive to rework Renaissance perspective with the help of the subconscious and the irrational distanced him from Abstract Expressionism as well. Rejecting the formal boundaries of style, Roberto Matta always checked his art with reality, trying to learn the depths of human nature. Refusing to call himself an artist, Matta would say: "I'm not an artist. I'm somebody who tries to construct images that will once help us realize the essence of the verb 'to see.'"

Breton wrote, "Matta had a unique way of showing the necessity to visually depict the four-dimensional universe. In his works, nothing is intentional anymore, everything comes from the desire to submerge into the area of the divine."

Matta became acquainted with the work of the mystical philosopher P. D. Ouspensky who was a theorist of the "fourth dimension." The museum explains, "Matta shared Ouspensky's idea that the fourth dimension adds to the third dimension the feeling of space, of motion and of time that is essential for one to realize the constant and irreversible process of change in the world, where every new moment is different from the previous one."

He understood the complexities of the mind expressed in Ouspensky's observation, "I've found that the chief difficulty for most people was to realize that they had really heard new things: that is things that they had never heard before. They kept translating what they heard into their habitual language. They had ceased to hope and believe

Roberto Matta (1911-2002), *Fig Leaf*, 1945. Oil on canvas, 38¼ x 51¼ in. Thomas Monahan Collection.

Scan for VIDEO



Roberto Matta (1911-2002), *Rosenberg Jury*, 1952. Oil on canvas, 78¾ x 79½ in. Private collection.

there might be anything new."

His goal to make the "invisible visible" occupied his life and his work. His painting, *Inscape,* 1943, illustrates the inner landscape he was exploring, projecting the world of the psyche onto canvas. This painting and others explore architectural space, creating a sense of depth more complex than can be experienced by the eyes alone.

Later in his life he broke from surrealism and began to include anthropomorphic forms to express his growing interest in politics, especially the politics of Latin America. He had admired the iconography of pre-Columbian America and incorporated it in his work. He wrote, "As a painter I feel myself to be a pre-Columbian artist. Those men gave a true and enthusiastic interpretation, telluric [of the earth] and strong, of our America. We ought to paint like them, but replacing their elements by chemical, physics and social symbols that profoundly form our world."

He created a 13-by-79-foot mural entitled *The First Goal of the Chilean People* in 1971, celebrating the socialist reforms in Chile under Salvador Allende. During the military dictatorship of General Augusto Pinochet, it was painted over with 16 coats of paint. The mural was unveiled again in 2008 after a 3-year restoration and is displayed in the city hall of Santiago.

The exhibition has been organized by Dmitri Ozerkov, chief of the contemporary art department of the



Roberto Matta (1911-2002), *Pilgrim of Doubt*, 1947. Oil on canvas, 77 x 99 in. Private collection.

State Hermitage Museum. Scholar and art dealer Oksana Salamatina, editor of *Roberto Matta: On the Edge of a Dream* by Thomas Monahan, is co-organizer and co-curator of the exhibition. A catalog is being published by Skira. In addition to essays by Ozerkov and Salamatina, there are major contributions by Linda Dalrymple Henderson who is David Bruton, Jr. centennial professor in art history at the University of Texas at Austin; Fariba Bogzaran, founder of the dream studies program at John F. Kennedy University in Berkeley, California; and art historian Hans Ulrich Obrist, artistic director at the Serpentine Galleries, London. ■



Roberto Matta (1911-2002), *Inscape,* 1943. Oil on canvas, 21½ x 26 in. Thomas Monahan Collection.

Quiet Harmonies

An important exhibition of impressionist Emil Carlsen opens at the Lyman Allyn Art Museum in Connecticut

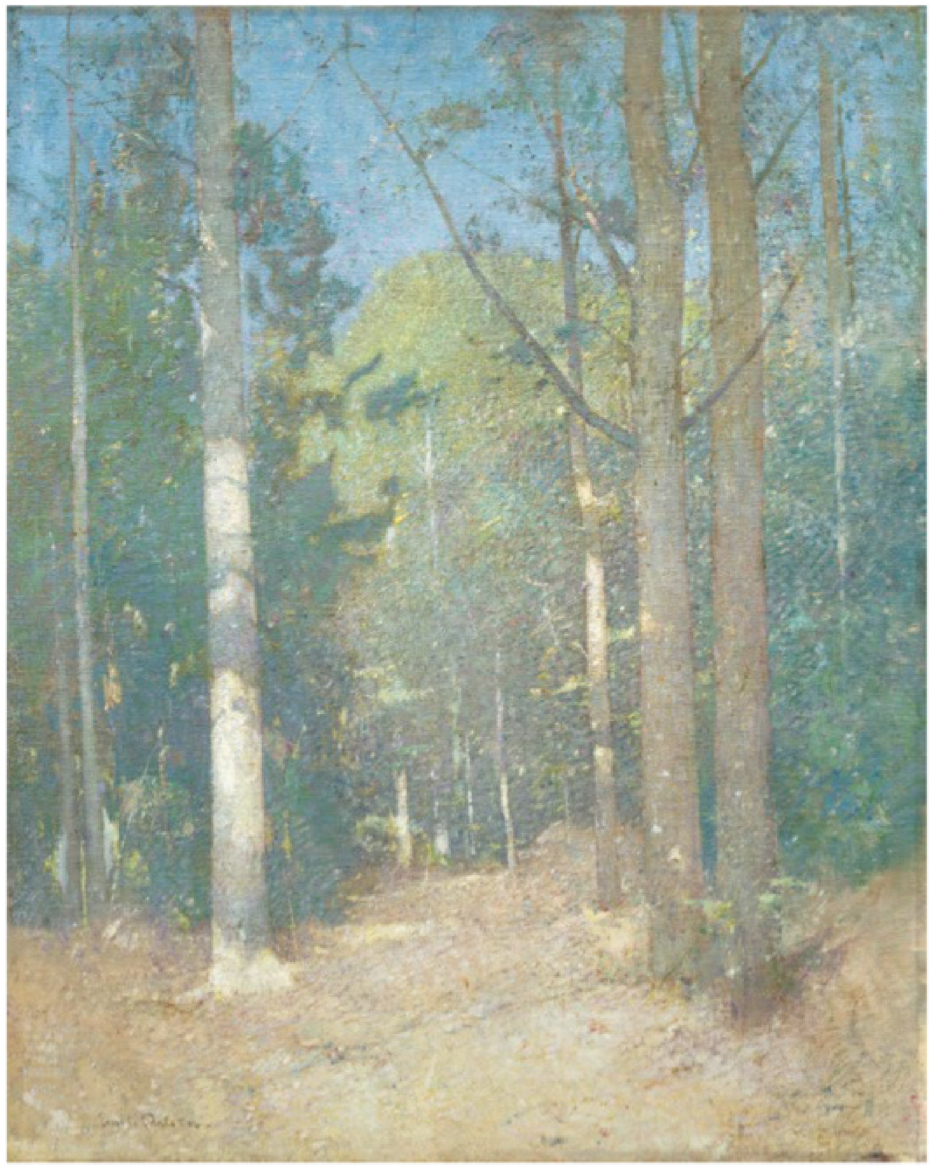
Through March 24
Lyman Allyn Art Museum
625 Williams Street
New London, CT 06320
t: (860) 443-2545
www.lymanallyn.org

While early in his career, Emil Carlsen (1848-1932) was known for his still lifes. However, after more than 20 years in the United States, including 10 years in California working with Arthur Mathews at the California School of Design, Carlsen moved back East and started producing his abstracted landscapes and marine scenes.

Emil Carlsen's *Quiet Harmonies* was organized by the Yellowstone Art Museum in Billings, Montana, and then traveled to the Huntington Museum of Art before opening this past December at the Lyman Allyn Art Museum in New London, Connecticut. With this location, the museum has added several additional loaned paintings to represent Carlsen's time spent in Connecticut, which began in 1896.

According to the museum, Carlsen "first summered and painted in Connecticut in 1896, staying with his friend and fellow artist Julian Alden Weir in Windham. Thanks to Weir's liberal hospitality, Carlsen and his family returned in subsequent summers until Carlsen purchased his own home in Falls Village, a town in the northwest corner of Connecticut, in 1905."

Carlsen's early years in New York City were difficult and he often dealt



Emil Carlsen (1848-1932), *Afternoon Sunlight*, ca. 1911. Oil on canvas mounted on board, 29 x 23 in. Collection of Clyde Aspevig and Carol Guzman.



Emil Carlsen (1848-1932), *Surf Breaking*, 1911. Oil on canvas, 39½ x 48⅛ in. Frye Art Museum, Seattle, WA. Charles and Emma Frye Collection, 1952.022.

with financial hardship. At one point, in the late 1870s, he held an auction of his own work but only managed to sell a handful of paintings. Later, he was accepted into the Pennsylvania Academy of the Fine Arts and even returned to Europe and did floral still lifes for a dealer there.

After teaching and living in San Francisco, Carlsen moved back East in 1891 and started teaching at the National Academy of Design as well as the Art Students League. It was during this time he struck up friendships with Weir and John Henry Twachtman.

"All of these exquisite works reveal a technical facility and assured composition that deeply impress the viewer," says Robyn G. Peterson, curator of the exhibition. "Carlsen is remembered for his still lifes, yet the landscapes and seascapes—a majority of them executed during the prime of his artistic life—are a true joy to experience."

While Carlsen is often referred to as "The American Chardin," this of course relates to his work in still life. His landscapes are quintessentially American and draw upon the artist's ability to capture subtle beauty in various shades of light and color found within the landscape. Works such as *Late Fall Day*, show a keen understanding of color and light and reveal Carlsen's inherent ability to draw these elements from simple landscape compositions.

Carlsen's modern aesthetic and ability to find abstraction in landscapes scenes was ahead of his time and is still influencing artists today. In this exhibition, Carlsen's painting *Afternoon Sunlight* is owned by Clyde Aspevig, one of the best landscape painters working today. ■



Emil Carlsen (1848-1932), *Moonlight Landscape*, ca. 1900. Oil on canvas, 25 x 30 1/16 in. Washington County Museum of Fine Arts, Hagerstown, MD. Gift of Sidney Alfred Levyne, Baltimore, MD (#A1759, 73.0011).

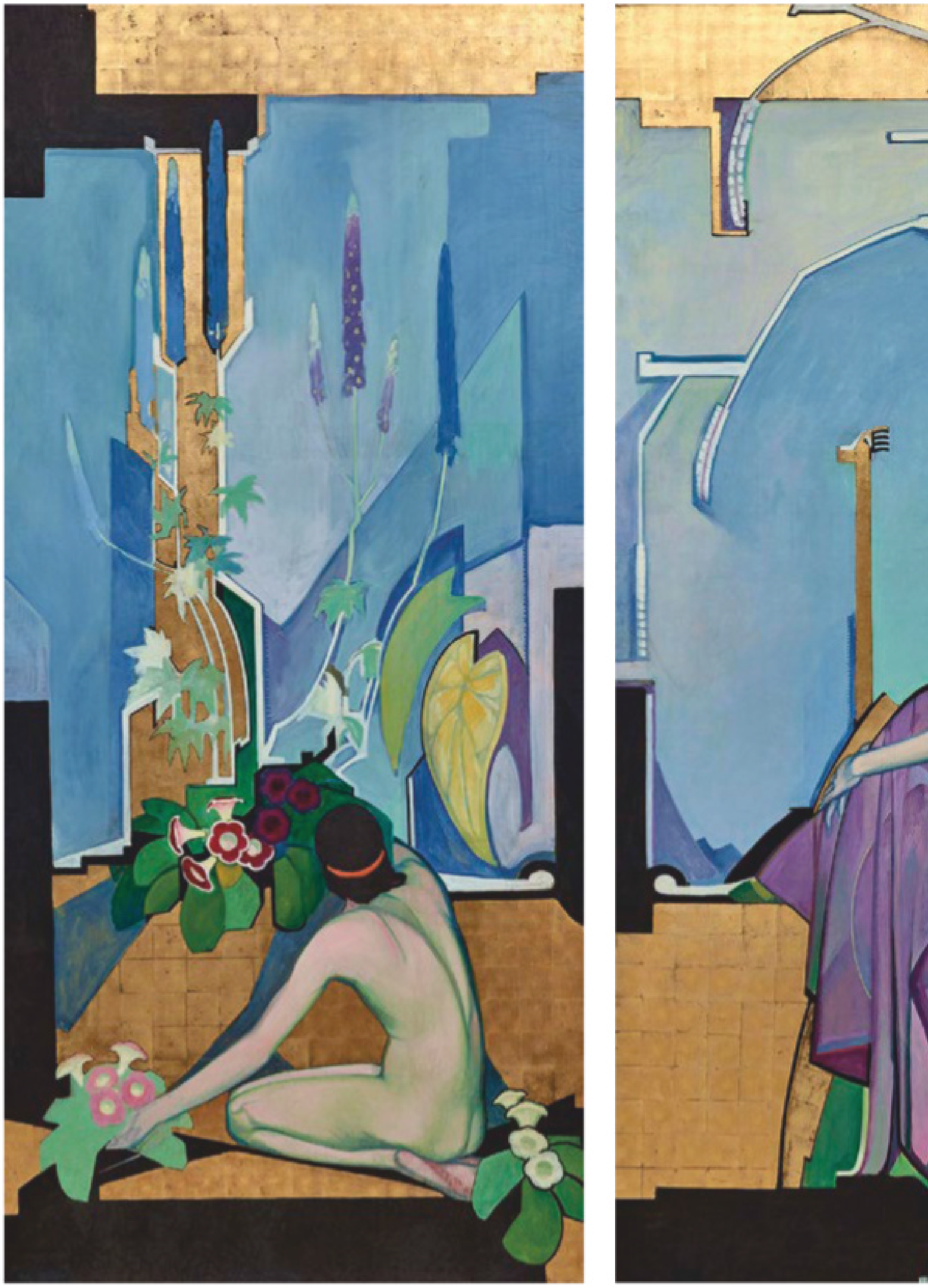


Emil Carlsen (1848-1932), *The Fan*, ca. 1919. Oil on canvas, 18 x 18 1/8 in. Art Gallery of Ontario, Toronto, ON. Bequest of Gerald Ross Larkin (61/4).

Natural Expression

An exhibition at Michener Art Museum in partnership with Art Bridges displays two rare, major works by Daniel Garber and Edward Steichen

Through April 15
Michener Art Museum
138 S. Pine Street
Doylestown, PA 18901
t: (215) 340-9800
www.michenerartmuseum.org



An element grounded in American art tradition is that of the artist's connection to the natural world, using aspects of nature to inspire and inform one's work. Through a new partnership with Art Bridges, the Michener Art Museum in Doylestown, Pennsylvania, places two monumental works side by side—Daniel Garber's *A Wooded Watershed* (1926) and Edward Steichen's *In Exaltation of Flowers* (circa 1910-1913). In this exhibition, viewers can compare and contrast the ways in which Garber and Steichen engaged with their environments to express their unique perspectives on the world around them.

"Daniel Garber's work [represents] the idealized depiction of the Delaware River with its native plantings and geography, juxtaposed with Edward Steichen's work, a symbolic painting utilizing nature and flowers that he cultivated as the basis and inspiration for its composition," says Kathleen Jameson, executive director at the Michener Art Museum. "This installation is designed to widen the lens and perspectives of artists working in the Delaware Valley by placing them in context with key innovators and artists from around the country," she adds.

The imagery of Garber's mural *A Wooded Watershed* presents a romanticized view of the Delaware

Edward J. Steichen (1879-1973), *In Exaltation of Flowers*, ca. 1910-1913. Tempera and gold leaf on canvas, two canvases: 124½ x 100 x 4 in., five canvases: 120 x 55 in. Series of seven canvases total. Courtesy Art Bridges Collection.





Daniel Garber (1880-1958), *A Wooded Watershed*, 1926. Oil on canvas, 129¼ x 257¼ in. James A. Michener Museum. Acquired with a Legislative Initiative Grant awarded by Senator Craig Lewis.

River, one untouched by human industry and agriculture. A cluster of dark sycamores are plotted in the foreground of the composition, and the configuration of the riverbank as seen through the trees suggests the Delaware Water Gap—a vacation spot in the Bucks County region that promoted the idea of rural life and natural wonder as superior to urban living.

"Symbolism is also a key element that brings together each work. Each mural's composition contains overlapping symbolic elements of nature and the imagery resulting from the artist's environment in which they painted—Garber's association with the Bucks County region and the New Hope Colony artists contrasted with Steichen's community and artistic circle in his home and garden in Voulangis, France," Jameson explains.

Steichen's seven-paneled mural measures around 120 inches in height, with each canvas measuring between 55 to 100 inches in width. Commissioned by Mr. and Mrs. Eugene Meyer, Jr. to decorate the foyer of their townhouse in New York City, Steichen was tasked with portraying the personalities of the Meyer family and patrons. Inspired by the book *The Intelligence of Flowers*, Steichen used flowers to personify the dominant traits of each sitter.

"These symbolic elements convey specific ideas and messages," says Jameson. "Steichen, with his addition of flowers from his garden to represent the personalities of his sitters and the patron's family, all of whom he closely associated with, contrasted with Garber's inclusion of elements of the Pennsylvania landscape, including the American sycamore tree and its state symbols, the mountain laurel and the whitetail deer.

"Yet with these overlapping stories and elements, juxtapositions emerge regarding their stylistic approaches, composition and historical contexts." She continues, "Each artist brings an approach to the art medium in their distinctive way and embodies the result of specific influences they received from the artistic world around them during the turn of the 20th century. Garber, set in the context of the Delaware Valley's region of Pennsylvania Impressionist artists, reflects the embodiment of this practice of painting with his own unique realistic and decorative approach to the medium... Created slightly more than a decade earlier to Garber's work, Steichen's panels reflect different stylistic approaches as a result of his exposure to artists like Gustav Klimt and the Vienna Secession in Europe…[as well as] the work of Czechoslovakian art nouveau artist Alphonse Mucha and French artists Pierre Bonnard and Maurice Denis," she says. "This results in the composition of the canvases embodying a blending of these aesthetics, while also anticipating the art deco style."

The Michener Art Museum's *Bridging Two American Muralists: Daniel Garber & Edward Steichen* will remain on view through April 15. ■

AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Romare Bearden (1911-1988), *Early Morning* (detail), 1968-1969. Collage of mixed printed papers, 9 x 12 in. Available at Swann Auction Galleries' April 4 sale. **Estimate: $80/120,000**

PREVIEWS

REPORTS

Western Skies

Landscape scenes and cowboy action among highlights at the Scottsdale Art Auction on April 6 in Arizona

April 6, 9:30 a.m.

Scottsdale Art Auction
7178 E. Main Street
Scottsdale, AZ 85251
t: (480) 945-0225
www.scottsdaleartauction.com

Western art takes center stage at the *Scottsdale Art Auction* April 6 in Scottsdale, Arizona. Now in its 14th year, the annual sale will bring top Western, wildlife and sporting art to bidders during two sessions, the first of which will offer all works at no reserve.

"We're aiming for about 340 lots in total, with 120 in the first session and about 220 in the second session. We had more last year, but I think we went a little long so we're trying to keep this one smaller, but once again with great pieces available to bidders," says auction partner Mike Frost, owner of J.N. Bartfield Galleries in New York. "And we really offer a wide range of artwork, for every price point. There are pieces with starting bids of $300 and then we'll have pieces that could sell for more than $3 million."

One of the major highlights of the sale is Thomas Moran's 1907 oil *Castle Rock, Green River, WY*. The 20-by-30-inch landscape features one of Moran's most well-known subjects. "We think it's beautiful. Castle Rock was one of the great subjects he painted. It's very difficult to get one of these Green River paintings, especially one from this masterful period that he was painting in, and especially with figures in the water like he has painted," Frost says. "There



Thomas Moran (1837-1926), *Castle Rock, Green River, WY.* Oil on canvas, 20 x 30 in. **Estimate: $3.5/4.5 million**



Frank Tenney Johnson (1874-1939), *Smoke of a Forty-Five*. Oil on canvas, 45 x 45 in. **Estimate: $600/900,000**

are a lot of things that are desirable here." The work is estimated to sell between $3.5 million to $4.5 million.

Albert Bierstadt, who was also painting the West around the same time as Moran, will be represented by *Sunset – Salt Lake*, a postcard-sized oil painting estimated at $150,000 to $250,000. The work was likely painted in 1863, which makes it significant because it comes from an early trip Bierstadt took West. "It's small painting, but it is very tight and the detail is crisp," Frost says of the work. *Sunset – Salt Lake* will join at least

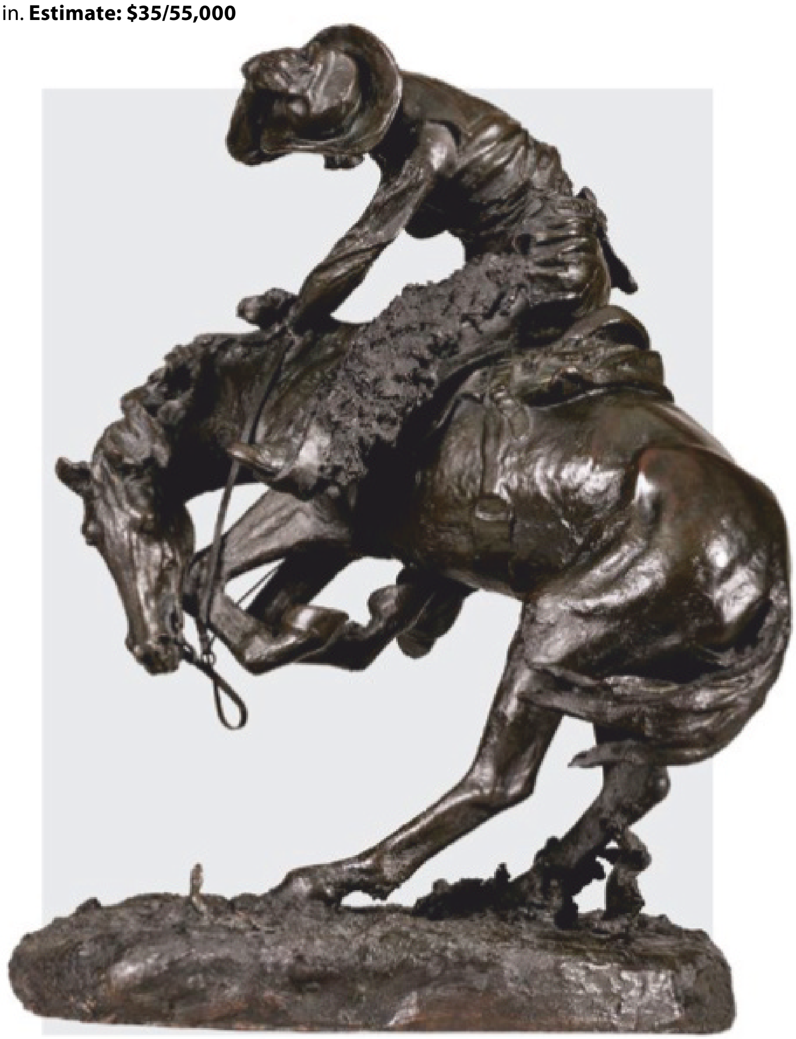


Ogden Pleissner (1905-1983), *Duck Hunting*. Watercolor, 20 x 30 in. **Estimate: $35/55,000**

three other Bierstadt works in the April sale.

One noteworthy cowboy work is Frank Tenney Johnson's *Smoke of a Forty-Five*, estimated at $600,000 to $900,000. Johnson, who was known for his cowboy scenes and nocturnes, added another element to the title by painting the work on a canvas measuring 45 by 45 inches. "If you need action, this has it all. This one came from later in Johnson's life, in 1937, within two years of his death. Some of his best works come from this period of his career," Frost adds. "This was after he became a full member of the National Academy of Design. It was very unusual at the time for a Western artist to be included, which speaks to the importance of his work."

Other lots include pieces by William Gollings, Wilhelm Kuhnert, Ogden Pleissner, E. Martin Hennings, Carl Rungius, Nicolai Fechin and several works by Frederic Remington, including a cast of *The Rattlesnake*. "What makes the Remington so exciting is this particular cast, which is cast No. 35. It has great color, as well as a sharpness to the features. This is one I would certainly want in my house," Frost says, adding



Frederic Remington (1861-1909), *The Rattlesnake*. Bronze, cast No. 35, 23 in. **Estimate: $200/300,000**



Albert Bierstadt (1830-1902), *Sunset – Salt Lake*. Oil on board, 5⅝ x 8⅞ in. **Estimate: $150/250,000**



William Gollings (1878-1932), *Crow Camp*, 9½ x 13½ in. **Estimate: $25/45,000**

that only 103 original casts were made. "Only four or five were made during Remington's lifetime, with the rest being made by the artist's wife Eva Remington. And when she died all the molds were broken."

Remington also figures prominently in a separate lot, an edition of the bronze *Elk Buffalo* by Henry Shrady. Both artists used Roman Bronze Works as the foundry for their sculpture works. Remington saw *Elk Buffalo* being cast while he was at Roman Bronze Works to check on one of his own pieces. Smitten by the work, Remington later bought an early edition of the bronze and it is now part of the artist's collection at the Frederic Remington Art Museum in Ogdensburg, New York. ■

Regional Highlights

John Moran Auctioneers' spring California & American Fine Art auction is led by paintings from both coasts of the United States

April 9, 6 p.m.

John Moran Auctioneers
145 E. Walnut Avenue
Monrovia, CA 91016
t: (626) 793-1833
www.johnmoran.com

Located in Monrovia, California, John Moran Auctioneers has a long tradition of offering paintings and sculpture from artists associated with the state. In its first *California & American Fine Art* sale of 2019, held April 9 at 6 p.m., the auction house brings to market a selection of pieces by Southern California artists. There also will be harbor and sea scenes depicting both coasts of the country.

Around 200 lots are expected in the sale, including a harbor scene with figures and a tug boat by Southern California artist Phil Latimer Dike that highlights his best-known style and color palette. "You're getting really geometric shapes, not only in the boats but in the figures and the foreground," says Morgana Blackwelder, fine art director of John Moran Auctioneers, of the work, which is estimated at $10,000 to $15,000. "It's an iconic representation of his body of work. I think it's probably of Laguna, so I think it's going to appeal to his buying market."

Another artist associated with that



Jack Lorimer Gray (1927-1981), *On Roseway Bank*, 1961. Oil on canvas. **Estimate: $12/18,000**



Phil Latimer Dike (1906-1990), *Harbor scene with figures and tug boat*. Watercolor, gouache and oil on paper. **Estimate: $10/15,000**



region is Charles Keck, who was a student of Dike. Keck was born in Iowa and moved to Los Angeles to study art in the 1920s. In the auction is his mixed media piece *Playing Marbles, Ojai*, which has a presale estimate of $3,000 to $4,000. "It's a California genre scene, and it almost kind of has that WPA feel to it with the style and color palette," says Blackwelder. "While the piece is not dated it's indicative of the age and style [of what he was painting in] the late '30s and early '40s."

Charles Keck (1913-2003), *Playing Marbles, Ojai*. Mixed media on paper. **Estimate: $3/4,000**



Jack Wilkinson Smith (1873-1949), *Mountain Stream*. Oil on canvas. **Estimate: $6/8,000**



Artus Van Briggle (1869-1904), *The Garden Path*. Oil on canvas. **Estimate: $3/5,000**



Two coastal paintings by Jack Lorimer Gray are also expected to be standouts in the auction. *West Side Docks*, a New York Harbor scene, is expected to fetch between $10,000 and $15,000, while his 1961 painting *On Roseway Bank* has an estimate of $12,000 to $18,000. According to Blackwelder, the execution and detail in Gray's artwork plays to his interest and understanding of boating. The works highlight both the movement of the boats on the sea as well as the more intricate works of the vessels.

Jack Wilkinson Smith is also represented in the sale with his Sierra Nevada scene *Mountain Stream* (est. $6/8,000) crossing the block. "This is a fairly iconic example of Smith's romantic Western scenes," Blackwelder explains. "You have the high Sierras and they're maintaining the light and some of his fine details and paint strokes to really capture



Jack Lorimer Gray (1927-1981), *West Side Docks*. Oil on canvas. **Estimate: $10/15,000**

the texture. This is more of maybe an intimate composition than some of his grand aerial or sweeping views."

Van Briggle Pottery founder Artus Van Briggle will also have a painting in the sale: *The Garden Path*, which has an estimate of $3,000 to $5,000. The work displays his artistic talents outside of ceramics. Blackwelder adds, "You see this work that is quite telling of him being able to transition as an artist from one medium into another. It's just a really quaint capsule in time, with a pathway highlighting spring blooms, a lovely blue gate and what's waiting beyond it."

Other standouts from the sale include a New Hampshire lake scene by Thomas Hill from 1892, estimated at $30,000 to $40,000, and a Los Angeles scene by Frank Coburn titled *Entrance to a Great City* (est. $15/25,000). ■

Modern Masterworks

Swann Auction Galleries' April 4 African-American Art Auction features more than 160 lots of paintings, sculpture and works on paper

April 4, 2 p.m.

Swann Auction Galleries
104 E. 25th Street
New York, NY 10010
t: (212) 254-4710
www.swanngalleries.com

Building on its past success, Swann Auction Galleries' next *African-American Art Auction* on April 4 will bring to market more than 160 lots with highlights from modern masters. Among the notable pieces are abstract paintings from the 1970s; works on paper by Norman Lewis from the 1950s and 1960s; and pieces by women artists.

A highlight of the postwar abstract segment in the sale is the 1973-75 oil on canvas *Block Island* by Lewis that is expected to sell between $200,000 and $300,000. "The Lewis is a very strong example of his large and late series of colorful canvases—abstract scenes of coastal Block Island," says Nigel Freeman, Swann's director of African-American art. "This last, significant '70s period is well represented by this handsome canvas of dashing silver and purple passages."



Norman Lewis (1909-1979), *Block Island*, 1973-75. Oil on canvas, 50 x 60 in. **Estimate: $200/300,000**



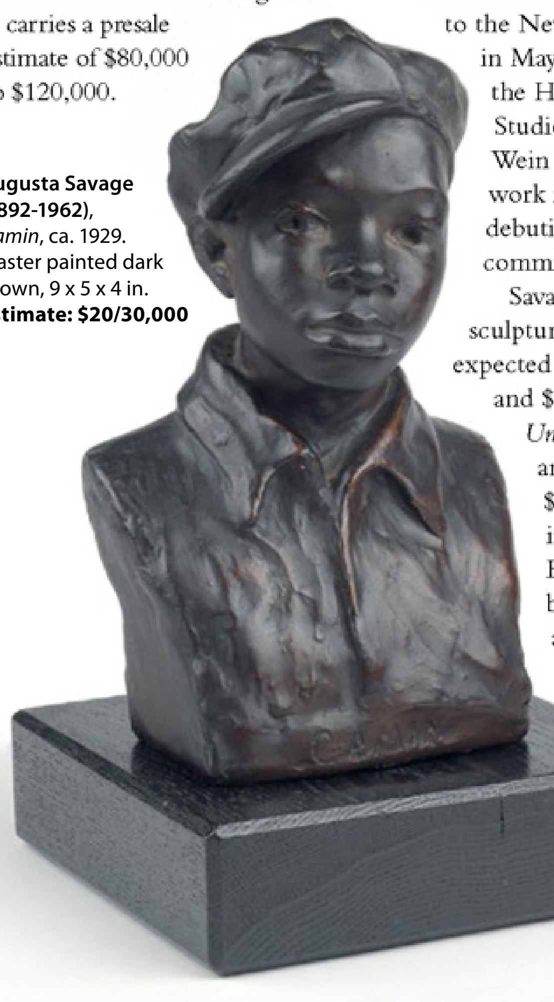
Elizabeth Catlett (1915-2012), *Untitled (Civil Rights Protest)*, 1974. Mixed media, 24 x 18 in.
Estimate: $60/90,000



Charles White (1918-1979), *Caliban*, ca. 1950. Charcoal with crayon, 41 x 27 in.
Estimate: $150/250,000

Other abstracted pieces that will arrive at market include Hale Woodruff's circa 1967 painting *Celestial Door* (est. $75/100,000), which is from the artist's *Celestial Gate* series that is based on forms of Ashanti gold weights and Dogon dwelling doors in Mali. "We are also highlighting a 1980 Frank Bowling painting, the last iteration of his 1970s poured abstractions and a strong example of these stunning cascades of paint," says Freeman. "Bowling will be the subject of a major retrospective at the Tate Britain opening in late May."

Works on paper are standouts in the auction, including Charles White's charcoal with crayon drawing *Caliban* (est. $150/250,000) that he painted in 1950 of a character from Shakespeare's *The Tempest.* The rediscovered work has never been exhibited publically. A collage by Romare Bearden that he created in 1968-69 titled *Early Morning* is another standout in the segment. It carries a presale estimate of $80,000 to $120,000.



Augusta Savage (1892-1962), *Gamin*, ca. 1929. Plaster painted dark brown, 9 x 5 x 4 in.
Estimate: $20/30,000

Elizabeth Catlett's 1974 mixed media work *Untitled (Civil Rights Protest)* (est. $60/90,000) is also of interest. Freeman explains, "The Catlett is a very scarce and powerful work on paper with collage that speaks directly to the civil rights struggle. A sculptor and printmaker whose work reflected her political consciousness, Catlett's unique works on paper are scarce."

Along with the Catlett, the auction house will be bringing a number of works by women artists to market. "The contemporary section is part of a strong trend of collecting and exhibiting works by significant women both modern and contemporary—our sale includes a diverse group, from the influential Harlem Renaissance sculptor Augusta Savage to the ascendant contemporary artist Simone Leigh. Both are having a moment," Freeman says. "Augusta Savage will finally have her first museum retrospective in New York, with an exhibition traveling from the Cummer Museum in Jacksonville to the New-York Historical Society in May. Leigh recently won both the Hugo Boss Prize and the Studio Museum in Harlem's Wein Prize for her sculptural work in ceramic and will be debuting a large-scale *High Line* commission in April."

Savage's *Gamin*, a plaster sculpture painted dark brown, is expected to sell between $20,000 and $30,000, while Leigh's 2005 *Untitled (Brown Vessel)* has an estimate of $40,000 to $60,000. Other selections include a painting from Emma Amos, a story quilt by Faith Ringgold and an untitled collage by Howardena Pindell. ■

The Cowboy Artist

A dozen strong works by Charles M. Russell will be available at the show that bears his name in Great Falls, Montana

March 23, 5 p.m.

The Russell: An Exhibition and Sale to Benefit the C.M. Russell Museum
Mansfield Convention Center
2 Park Drive South
Great Falls, MT 59401
t: (406) 727-1939
www.cmrussell.org/the-russell-event

Charles M. Russell lived in Great Falls, Montana, for a good portion of his life. It is where his home and studio are still today. It is where he would trade paintings for meals or bar tabs. It is where he painted the surrounding mountains and valleys of Montana. Though he died in 1926, Russell's spirit is woven into the fabric of Great Falls.

This is especially noticeable around his March 19 birthday every year when *The Russell* transforms Great Falls into *Western Art Week*, which many locals refer to simply as *Russell Week*. This year's event kicks off March 21 with an impressive roster of events including an art preview and reception, a paint-out with contemporary Western artists, art booths for members of the Russell Skull Society, an educational symposium and a fashion show. The annual event concludes, this year on March 23, with a major auction of Western artwork. The sale always highlights a number of important Russell works and this year is no exception.

"We're so thrilled during each and every year's event that Charlie and his contemporaries can bring out this great collection of consigners and collectors to support the museum. We're in such a fortunate position that the event can fund all of our educational programming and exhibitions," says Duane Braaten, director of art and philanthropy at the C.M. Russell Museum. "And we have a lot of fun, too."

Highlights in this year's sale include



Charles M. Russell (1864-1926), *Approach of White Men*, 1897. Oil on canvas, 24 1/8 x 34 1/8 in. **Estimate: $1.25/1.75 million**



John Fery (1859-1934), *Avalanche Lake.* Oil, 22 x 27 in.
Estimate: $17,5/20,000



Charles M. Russell (1864-1926), *The Scout*, 1895. Watercolor on paper, 13½ x 18½ in. **Estimate: $225/325,000**

Approach of White Men, a Russell oil from 1897 featuring three Native American figures on horseback on the top of a small hill that overlooks the Judith Basin in Montana. The painting demonstrates Russell's deep empathy for the fate of the Native American. "[Russell] was a brilliant action painter, but reserved a special place in his heart for quiet contemplation," write Russell scholar Brian W. Dippie about the piece. "Indians scanning the distance from a promontory were stand-ins for his overview of a dreamland that he made his own, and all the world's." The museum notes that at least four previous Russell paintings offer clues to this eventual work, which itself foreshadowed similar themes that would come up in paintings between 1910 and 1919. *Approach of White Men* is estimated to sell for $1.25 million to $1.75 million.

Russell's *Indian with Bow*, an oil from around 1900, comes to the auction with one of the more interesting provenances. It was likely traded by Russell to a tavern owner for food. It was later purchased for $15 in Montana, after which it descended through a family. In 2015 the work turned up on *Arizona Collectibles*, an Antiques Roadshow-like appraisal program, during which Manitou Galleries owner Bob Nelson immediately recognized Russell's brushstrokes and signature and valued it at more than $750,000, to the astonishment of the painting's current owners. The following year the work was sold at *The Russell* for $800,000. The work is back at the auction this year with an estimate of $600,000 to $800,000. Another fascinating element of the work is that a significant amount of photography exists of a shirtless Russell, clad in Native American clothing, in his studio holding this pose.

Other works include *The Scout*, an 1895 watercolor on paper, estimated at $225,000 to $325,000; *On the Warpath*, another watercolor, estimated at $50,000 to $75,000; and *Stone-in-Moccasin Woman*, an oil portrait of a woman and child, estimated at $70,000 to $100,000.

In addition to the Russell works, the auction will also offer a number of other important works from historic Western artists such as Edgar S. Paxson, O.C. Seltzer, Will James, John Fery, Frank Schoonover and many others.

The event will also highlight the reopening of the Russell log-cabin studio and home on the campus of the C.M. Russell Museum. Both have undergone significant renovation. ■



Charles M. Russell (1864-1926), *On the Warpath*, ca. 1892. Watercolor, 15½ x 10½ in.
Estimate: $50/75,000



Charles M. Russell (1864-1926), *Indian with Bow*, ca. 1900. Oil, 18⅜ x 12¼ in.
Estimate: $600/800,000

THOMASTON, ME

Thomaston Place Auction Galleries

MARCH 1-3

Winter Auction Weekend

The first weekend of March, Thomaston Place Auction Galleries will host its winter sale featuring a day dedicated to rare books and ephemera and two days of fine art, antiques and 20th-century decorative items. Included in the second two days will be pieces by American artists such as Winslow Homer, Waldo Peirce, Paul Howard Manship, Dahlov Ipcar, Anthony Thieme, Emile Ruppe, Jamie Wyeth and more.

Homer's graphite drawing *Portrait of John Murray Brown* (est. $10/20,000) is one of the notable fine art lots to cross the auction block. Brown (1842-1902) was a senior partner at the publishing house Little, Brown and Co. in Boston, and took over the company in 1844 when Augustus Flagg retired. The publisher and his family summered on Monhegan Island, Maine, at the same time as Homer. The piece includes a stamp indicating it was from the collection of Joseph Imhoff, a self-taught lithographer for Currier & Ives who was known for his own portraits of Native Americans.

Additional items featured are two Tiffany Studios table lamps, including a circa 1910 bronze lamp with "Four Virtues" base and an acorn pattern leaded glass shade; and the oil on canvas painting *Encounter* by Ipcar.



Winslow Homer (1836-1910), *Portrait of John Murray Brown*. Graphite on gray-blue paper, 12¼ x 9¼ in., signed lower right; stamped verso and on mount as being from the collection of artist Joseph Imhoff; titled on scrap of paper adhered to back of mount. Courtesy Thomaston Place Auction Galleries. **Estimate: $10/20,000**

NEW YORK, NY

Swann Auction Galleries

MARCH 5

19th & 20th Century Prints & Drawings

Pieces by George Bellows, Thomas Hart Benton and Winslow Homer will be among the American highlights during Swann Auction Galleries' March 5 auction, *19th & 20th Century Prints & Drawings*. The morning session of the sale offers property from the Ismar Littmann Family Collection of German Expressionism & European Avant-Garde. There also will be material from James A.M. Whistler, Georges Braque, Joan Miro, Pablo Picasso and Edvard Munch.

One of the standouts of the daylong auction is a drypoint by Martin Lewis from 1928 titled *Rain of Murray Hill* (est. $15/20,000). The New York scene, as the auction house explains, "demonstrates his printmaking expertise and adept skill at depicting nocturnal and atmospheric conditions."



Martin Lewis (1881-1962), *Rain of Murray Hill*, 1928. Drypoint, 7⅞ x 11⅞ in. Courtesy Swann Auction Galleries. **Estimate: $15/20,000**

ASHEVILLE, NC

Brunk Auctions

MARCH 21-23

Premier & Emporium Catalog Auction

Paintings, furniture and decorations are among the more than 1,900 items that will hit the market during Brunk Auctions' three-day *Premier & Emporium Catalog Auction*, held March 21 to 23. Among the highlights in the sale is a selection of maps from the Colonial Williamsburg Foundation with proceeds benefitting its acquisitions fund, including the Bishop James Madison Map of Virginia, which has a presale estimate of $80,000 to $120,000.

In the painting segment of the sale is Elliott Daingerfield's *Mother and child in a landscape*, which



William Mason Brown (1828-1898), *The Old Homestead*. Oil on canvas, 22 x 36 in., signed lower right: 'W.M. Brown'; titled label stretcher verso. Courtesy Brunk Auctions. **Estimate: $18/22,000**



Elliott Daingerfield (1859-1932), *Mother and child in a landscape*. Oil on canvas, 32½ x 40 in., signed lower right. Courtesy Brunk Auctions. **Estimate: $25/35,000**



Edwin Lord Weeks (1849-1903), *Cashmere Salesman*. Oil on canvas, 24 x 18 in. Courtesy Cottone Auctions. **Estimate: $40/60,000**

descended to its present owners from the collection of Robert Hayes Gore, a newspaper owner and ambassador to Puerto Rico. The work, which was possibly purchased by Gore directly from the artist, is expected to sell between $25,000 and $35,000. William Mason Brown's painting *The Old Homestead* is another standout, with an estimate at $18,000 to $22,000.

GENESEO, NY

Cottone Auctions

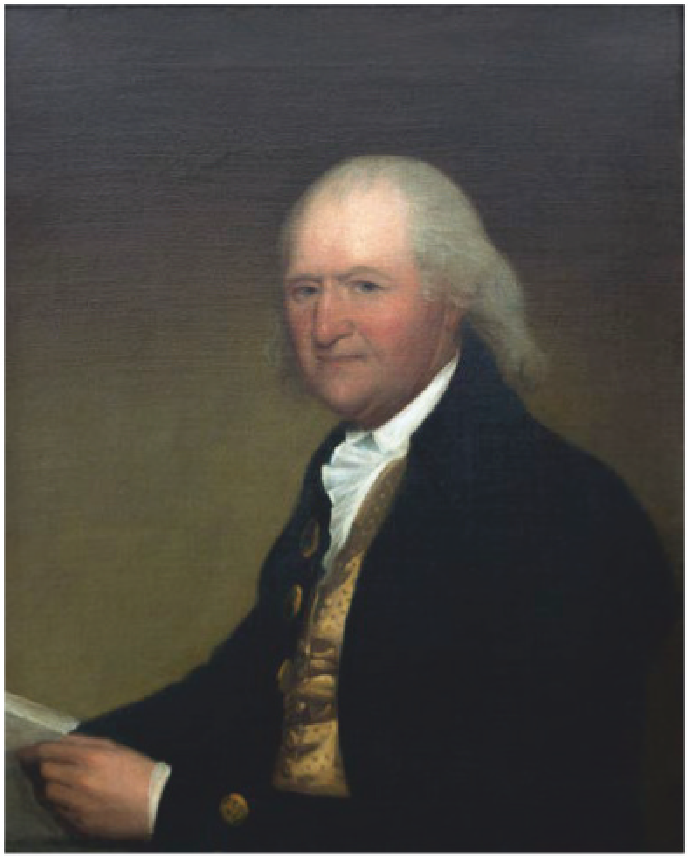
MARCH 23

Fine Art & Antiques

Everything from Tiffany lamps to works by Wendell Castle will be included in the March 23 sale of *Fine Art & Antiques* at Cottone Auctions in Geneseo, New York. There will also be pieces from the David Anderson/Martha Jackson Gallery collection, of Buffalo, New York, as well as

works by Antoni Tàpis, Sam Francis, Karel Appel and more.

Among the notable paintings in the sale is a work depicting a cashmere salesman by Edwin Lord Weeks, who is known for his Orientalist paintings, from the collection of Dr. & Mrs. Hobart Lerner of Rochester, New York. The work is estimated to sell between $40,000 and $60,000. *The Baseball Painting* by Aldro T. Hibbard and *"Winthrop Astor Chanler" Portrait of Petrus Stuyvesant*, attributed to Gilbert Stuart, will also cross the block. The latter piece is expected to sell between $20,000 and $40,000.



Attributed to Gilbert Stuart (1755-1828), *"Winthrop Astor Chanler" Potrait of Petrus Stuyvesant*, 1793-95. Oil on canvas, 32 x 25 in. Courtesy Cottone Auctions. **Estimate: $20/40,000**



Charles Herbert Woodbury (1864-1940), *Fishing Village, Perkins Cove (Ogunquit, Maine)*. Oil on canvas, 24 x 30 in., signed lower right: 'Charles H. Woodbury'; inscribed and dated upper left stretcher: 'Fishing Village 1932'; titled on gallery and exhibition labels verso. Courtesy Eldred's. **Estimate: $25/35,000**

EAST DENNIS, MA

Eldred's

APRIL 4-6

Spring Sale

A wide array of fresh to market material will cross the block during Eldred's three-day *Spring Sale*, including rare bird carvings, mid-20th-century sculpture and 19th-century New England paintings. Of the 900 lots in the sale, more than 200 are paintings, including *Fishing Village, Perkins Cove (Ogunquit, Maine)*, by Charles Herbert Woodbury, which has a presale estimate of $25,000 to $35,000. The work, measuring 24 by 30 inches, has provenance tracing back to Vose Galleries and was exhibited at the Massachusetts Institute of Technology Museum in 1988.

A still life of peaches by Levi Wells Prentice that is estimated at $12,000 to $15,000 is another standout. Hendrik-Dirk Kruseman Van Elten's *Picnic in Westchester County* (est. $8/12,000) and Antonio Nicolo Gasparo Jacobsen's four-mast schooner portrait *Goldfield* (est. $8/10,000) will also be available.

LOS ANGELES, CA

Bonhams

APRIL 16

California and Western Paintings and Sculpture

Bonhams will host its first *California and Western Paintings and Sculpture* sale of 2019 on April 16, which will include an array of Western lots, California impressionism and more. Highlights include a selection of 14 pieces from a central coast estate that includes Wilson Hurley's *La Ventana, New Mexico* (est. $40/60,000) and Jack Wilkinson Smith's *Cypress*



Olaf C. Wieghorst (1899-1988), *Bareback Bronc Rider*, 1948. Oil on canvas, 30 x 36 in. Courtesy Bonhams. **Estimate: $50/70,000**

Tree's, Point Lobos (est. $15/25,000).

In the Western art segment of the sale, two of the historic lots are Olaf C. Wieghorst's dynamic oil on canvas *Bareback Bronc Rider*, from 1948, that carries a presale estimate of $50,000 to $70,000, and the 28-by-40-inch painting *The Visitor* by George Phippen, which is estimated at $30,000 to $50,000.

With the sale happening in Los Angeles and the auction being based around California items, there is always a strong sampling of California impressionism hitting the block. In this sale will be the sweeping landscape *Lake in the Hills*, by William Wendt, which has an estimate of $30,000 to $50,000, and Granville Redmond's *Catalina Island* (est. $25/35,000). ■



William Wendt (1865-1946), *Lake in the Hills*. Oil on canvas, 25 x 30 in. Courtesy Bonhams. **Estimate: $30/50,000**

Enthusiastic Bidding

Freeman's December 9 auction of American art yields strong sell-through rate and more than $3 million in sales

On December 9, Freeman's hosted its winter *American Art & Pennsylvania Impressionists* sale with nearly 160 lots crossing the block to a strong bidding pool in-house, online and on the telephone. "I was very pleasantly surprised; it was our best sale in three years," says Alasdair Nichol, chairman of Freeman's. "It had a good sell-through rate and good prices, and I felt a lot of enthusiasm and interest."

Leading up to the auction, which totaled $3.22 million and saw 81 percent of the lots sell, the auction house fielded a number of calls about available artwork. "It had me feeling very positive about the whole sale," says Nichol. "In the end, clients were pleased, the market is looking pretty solid and everything was good."



N.C. Wyeth (1882-1945), *Back and Forth Across it We Went, Twisting, Straining, Holding Our Strength, Each Striving to Break the Grip of the Other's Fingers on His Wrist. I Felt His Breath Upon My Face, Saw His Cold Eyes Like Blue Fire Burning Me.* Oil on canvas, 30¼ x 40¼ in., signed upper left: 'N.C. Wyeth'. **Estimate: $400/600,000** **SOLD: $550,000**

One of the paintings that had collectors clamoring prior to the auction was a fresh to market illustration by N.C. Wyeth. The 1914 work, *Back and Forth Across it We Went, Twisting, Straining, Holding Our Strength, Each Striving to Break the Grip of the Other's Fingers on His Wrist. I Felt His Breath Upon My Face, Saw His Cold Eyes Like Blue Fire Burning Me*, was created for Vingie E. Roe's short story *The Virtue of Neils Hansen* that was published in the May 1915 edition of *Collier's Weekly*. It sold within its presale estimate at $550,000.

A painting by Wyeth's



Charles Rosen (1878-1950), *The Delaware – Winter Morning*, Oil on canvas, 32 x 38¾ in., signed bottom center right: 'Charles Rosen'; inscribed with title and artist name on upper stretcher verso. **Estimate: $12/18,000** **SOLD: $59,375**





Andrew Wyeth (1917-2009) *At Home*, Watercolor on paper laid down to stretcher, 21⅛ x 29⅝ in., signed bottom right: 'Andrew Wyeth'.
Estimate: $100/150,000 SOLD: $358,000

Fern Isabel Coppedge (1883-1951), *Creek Bridge Snow*, Oil on canvas, 38⅛ x 40⅛ in., signed bottom right: 'Fern I. Coppedge'.
Estimate: $100/150,000 SOLD: $262,000

son Andrew Wyeth, titled *At Home*, was another sought-after lot. The watercolor depicted the summer home of President Dwight D. Eisenhower in Gettysburg, Pennsylvania, and brought in $358,000 against an estimate of $100,000 to $150,000. According to Nichol, "We had several phone bidders, but the work went to a private collector who traveled to the sale and was in the room."

In the Pennsylvania Impressionist category works by Fern Isabel Coppedge, Daniel Garber, Edward Willis Redfield and more caught the attention of buyers. In the sale were six pieces by Coppedge that came available, with all of them finding new homes. The top lot of the grouping was her Cartersville scene *Creek Bridge Snow*, which sold for $262,000—a price that more than doubled its low estimate of $100,000. Garber's *Early May – Stockton* (est. $70/100,000) also sold over estimate at $106,250, while Redfield's *Solitude* and *Road to New Home* achieved $106,250 and $100,000, respectively.

One surprise of the auction was Charles Rosen's *The Delaware – Winter Morning* (est. $12/18,000), which soared to its price of $59,375. "It was a nice painting, and you don't see these ones by him coming up on the market very often," Nichol shares. "His work became more modernist and was very stylistic later on. This one is more in line with Pennsylvania Impressionism, being the Delaware River. There's also a Japanese influence in it. It was just a really nice piece and there was a lot of interest in it." ■

TOP 10 SALES

FREEMAN'S, AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS, DECEMBER 9, 2018 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
N.C. WYETH	BACK AND FORTH ACROSS IT WE WENT. . .	$400/600,000	$550,000
ANDREW WYETH	AT HOME	$100/150,000	$358,000
FERN ISABEL COPPEDGE	CREEK BRIDGE SNOW	$100/150,000	$262,000
DANIEL GARBER	EARLY MAY – STOCKTON	$70/100,000	$106,250
EDWARD WILLIS REDFIELD	SOLITUDE	$60/100,000	$106,250
EDWARD WILLIS REDFIELD	ROAD TO NEW HOPE	$100/150,000	$100,000
GUY CARLETON WIGGINS	CITY HALL PARK	$80/120,000	$75,000
MILTON AVERY	THE COUNTRY ROAD	$50/80,000	$68,750
FERN ISABEL COPPEDGE	LOOKING UP THE DELAWARE	$30/50,000	$59,375
CHARLES ROSEN	THE DELAWARE – WINTER MORNING	$12/18,000	$59,375

PHILADELPHIA, PA

FREEMAN'S

DECEMBER 10

A Bucks County Life: The Collection of Bonnie O'Boyle

On December 10, Freeman's hosted its single-owner sale *A Bucks County Life: The Collection of Bonnie O'Boyle*, a collector who was a client of the auction house and who was supportive of artists connected to Philadelphia and Bucks County. The sale included more than 200 lots, with 130 historic and contemporary paintings being among the highlights.

One of the top lots of the sale was *May Day*, by Rae Sloan Bredin, which was exhibited in a show on the artist at the Michener Art Museum in Doylestown, Pennsylvania. Estimated at $10,000 to $15,000, the piece soared above its presale estimate to a total of $46,250 to become the No. 2 lot of the auction. The highest earning piece of the sale was a more contemporary work, Carroll Cloar's 1975 painting *The Big House in Big Flat* (est. $20/30,000). The work, which more than doubled the low presale estimate at $53,125, was a depiction that harkened to the artist's own childhood in rural Arkansas.



Rae Sloan Bredin (1880-1933), *May Day*. Oil on canvas, 14 x 14¼ in., signed bottom right: 'R.S. Bredin'. Courtesy Freeman's. **Estimate: $10/15,000** **SOLD: $46,250**

Other notable sales included Harry Leith-Ross' *Shultis Mill* (est. $6/10,000) at $23,750, and another work by Bredin, *Gray Day*, which doubled its low estimate of $10,000 when it sold for $20,000.



Carroll Cloar (1913-1993), *The Big House in Big Flat*. Acrylic on Masonite, 28 x 40 in., signed bottom left: 'Carroll Cloar'; titled, signed and dated verso: 'Nov. 1975'. Courtesy Freeman's. **Estimate: $20/30,000** **SOLD: $53,125**

BOSTON, MA

SKINNER INC.

JANUARY 25

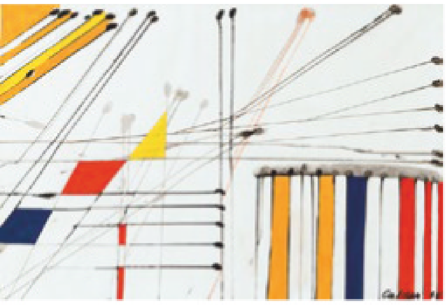
American & European Works of Art

On January 25, Boston-based Skinner Inc. hosted two sessions of sales featuring American and European works of art. The morning session was dedicated to prints, photographs and multiples that included everything from Old Master to contemporary pieces, with prints being of particular interest. The afternoon segment featured paintings and sculpture, which had a number of standout lots for the day.

From the collection of Joseph Thomas Alvarez III was a group of works by Harry Jackson, including his piece *Stampede* (est. $80/120,000), which sold within its estimate at $110,700. The piece came about from a commission he received from his friend Robert Coe in 1957 that



Harry Jackson (1924-2011), *Stampede*. Bronze with black/brown patina, 15 x 60 x 13½ in., signed and dated center left: 'Harry Jackson 1959'; stamped with the artist's thumbprint along the front of the bronze base center left; incised in the base lower right: 'Fond. Vignali-Tomassi'. Courtesy Skinner Inc. **Estimate: $80/120,000** **SOLD: $110,700**



Alexander Calder (1898-1976), *Untitled*. Ink and gouache, 26¾ x 40 in., signed and dated lower right: 'Calder 63'. Courtesy Skinner Inc. **Estimate: $30/50,000 SOLD: $70,725**

included two large-size paintings. According to the auction house, "it was in preparation for those paintings that Jackson first turned to sculpture. As he conceived the paintings, Jackson wanted a way to get to know each of the figures more completely, to fully understand them from every angle, and to experience them through touch as well as sight."

Other highlights include Charles Courtney Curran's *Gathering Flowers* (est. $40/60,000) at $73,800; Porfirio Salinas' *Fields of Bluebonnets* (est. $8/12,000) at $30,750; and Alexander Calder's *Untitled* piece from 1963, which sold for $70,725 against a presale estimate of $30,000 to $50,000.

MESA, AZ

BRIAN LEBEL'S OLD WEST EVENTS

JANUARY 25-26

Brian Lebel's Old West Show & Auction

Brian Lebel's Old West Show & Auction, with sales January 25 and 26, drew robust crowds to its event that included nearly 200 dealer booths and annual auctions. Typically there is a Saturday evening sale, but the 2019 edition expanded to two nights of sales with the edition of the Robert G. McCubbin Photography Collection that was offered on Friday, January 25. Highlighting the photography collection was a photograph of the "Fort Worth Five," also known as the Wild Bunch. Among the men in the photo were outlaws Robert Parker and Harry Longabaugh or, more familiarly, Butch Cassidy and the Sundance Kid. It sold for its low estimate of $118,000.



William H. Willcox (1831-1929), *Skating on the Schuylkill*, 1875. Oil on canvas, 16¼ x 24½ in., signed lower left: 'WH Willcox 1875'. Artist World Auction Record. Courtesy Brunk Auctions. **Estimate: $25/35,000 SOLD: $66,000**



"Fort Worth Five" photograph, 7⅝ x 9¼ in. Typed on paper affixed to verso: "THE WILD BUNCH / Left to Right: Standing: Wm. Carver; Harvey Logan / Sitting: Harry Longabaugh; Ben Kilpatrick, Geo. Parker, alias 'Butch Cassidy'". Courtesy Brian Lebel's Old West Events. **Estimate: $100/150,000 SOLD: $118,000**

ASHEVILLE, NC

BRUNK AUCTIONS

JANUARY 25-26

Premier Auction

$1.68 million

The two-day *Premier Auction*, January 25 and 26, at Brunk Auctions in Asheville, North Carolina, saw strong results for artifacts and paintings leading to a grand total of $1,679,799.50. There were 250 bidders in house, as well as online and by phone, all actively participating in the sale to make the event a memorable one for the auction house.

In the paintings segment of the sale, one of the highest earning works came from the Skating Collection of Dick Button, who won Olympic gold medals for figure skating in 1948 and 1952 as well as had a 50-year broadcasting career. Featured in his art collection are pieces that honor the history, artistry and cultural impact of skating. The Brunk sale featured *Skating on the Schuylkill*, an 1875 work by William H. Willcox, which sold for $66,000 to best its presale estimate of $25,000 to $35,000. It also set a new world auction record for a work by the painter. Also from Button were a collection of skating posters that sold for $46,200. ■

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